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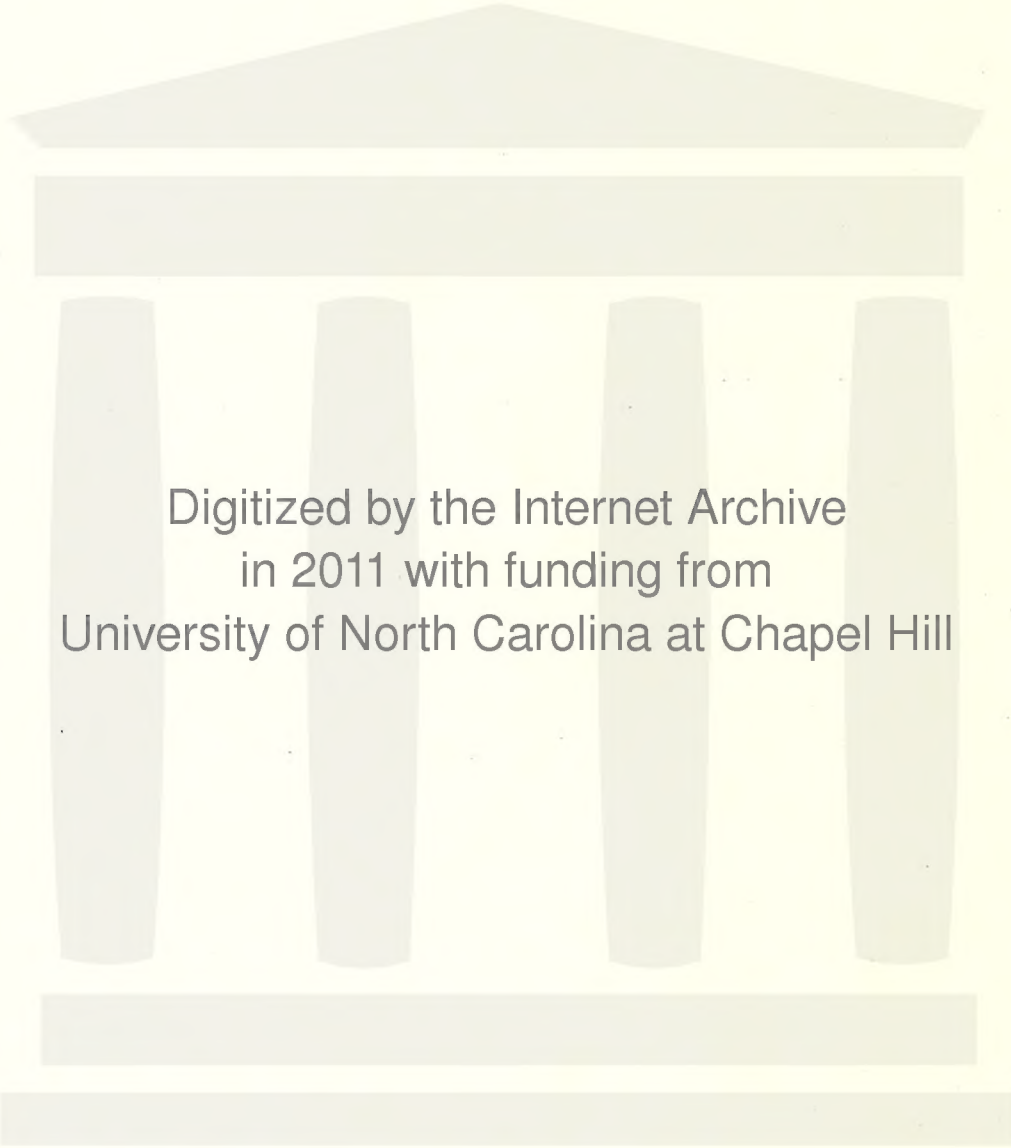
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A Monsieur O. Bessaignet

Hommage reconnaissant.

PAUL VIDAL.



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THÉÂTRE des BOUFFES-PARIISIENS

ÉROS

Fantaisie lyrique en 3 actes et 5 tableaux

DE

MM. JULES NORIAC et ADOLPHE JAIME

MUSIQUE DE

PAUL VIDAL

Partition Piano et Chant, prix net 12 fr.



PARIS

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CONVICT

ÉROS

FANTAISIE LYRIQUE EN TROIS ACTES & CINQ TABLEAUX

De MM. JULES NORIAC & ADOLPHE JAIME

Musique de

PAUL VIDAL

REPRÉSENTÉE POUR LA PREMIÈRE FOIS, LE 22 AVRIL 1892, AUX BOUFFES-PARISIENS

Direction de M. LARCHER

DISTRIBUTION

Bobinus	MM. MAUGÉ	Fidélia	M ^{mes} BLANCHE MARIE
Fortuny	CH. LAMY	Éros	BARVYL
Palmajor	SCIPION	Gertrude	THÉRY
Labriche	JANNIN	Zerline	JANE MARY
Malaquoi	BÉRARD	Sidonie	D'ESTRÉES
Marindol	PERRIER	Bruyère	OLLIN
Lelio	WOLFF	Une Bouquetière . .	DERIEU
Valère	FÉTIS	Une Nourrice . . .	NELLA
Premier Militaire	DÉSIRÉ	Un Commissaire . .	MM. VALÉRY
Deuxième Militaire	DUPRÉ	Un Camelot	DANVERS

Gens de la Police, Vierges abandonnées, Orphelins de l'Amour, Épouses délaissées, Amants bafoués, Maris trompés, Peuple, etc., etc.

ACTE PREMIER

1^{er} TABLEAU

SUR LES TOITS

ACTE DEUXIÈME

2^e TABLEAU

CHEZ BOBINUS

3^e TABLEAU

LE JUGEMENT D'ÉROS

ACTE TROISIÈME

4^e TABLEAU

LA VILLE SANS AMOUR

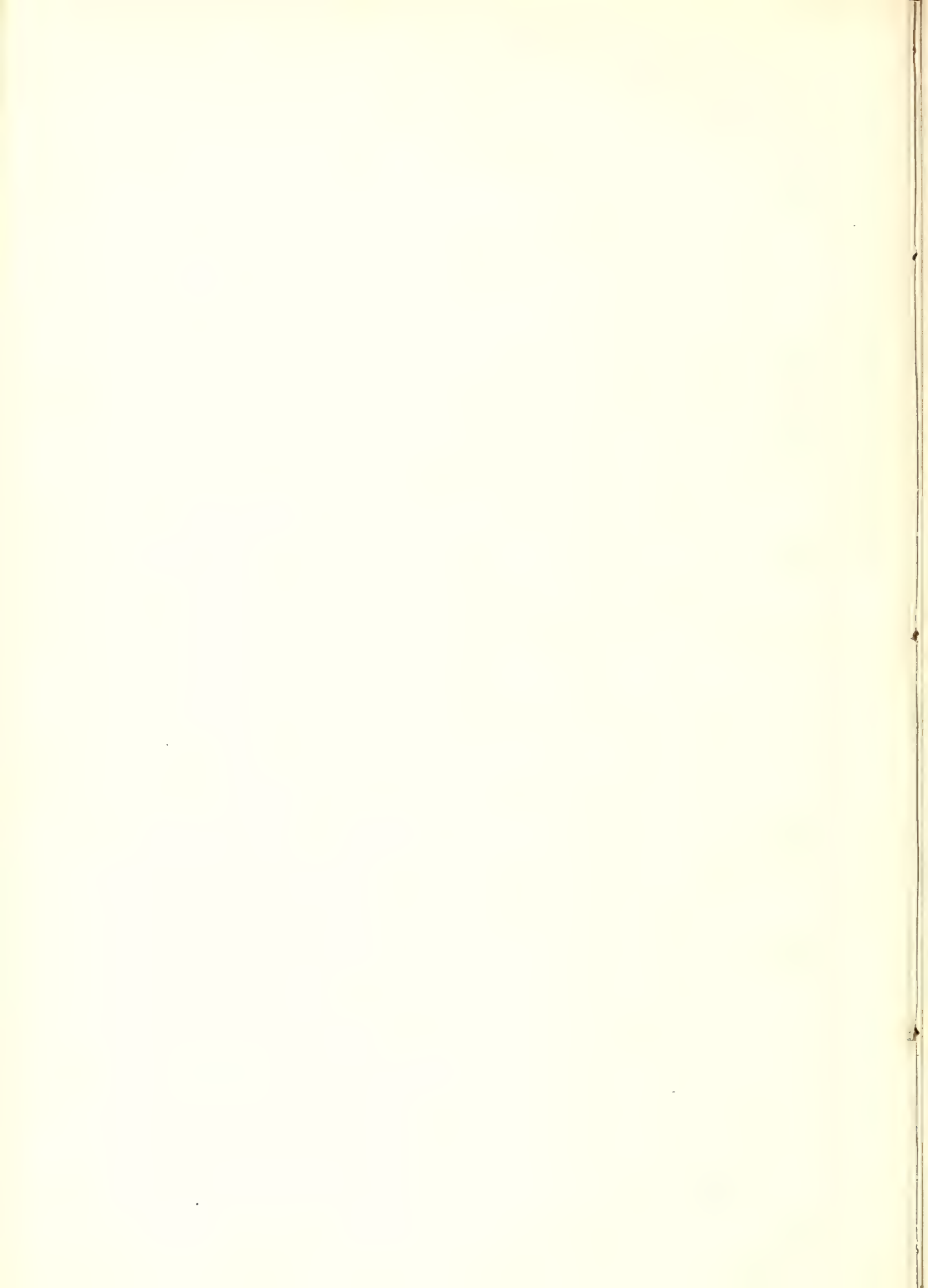
5^e TABLEAU

LE TRIOMPHE DE L'AMOUR

Chef d'Orchestre : M. D. THIBAUT

Costumes dessinés par MM. H. PILLE et JOB, exécutés par M. D. BARON
Décors de MM. AMABLE et GARDY, CORNIL et GABIN. — Machines de M. G. THOMAS

S'adresser au MÉNESTREL, 2^{bis}, rue Vivienne, pour traiter de la location des parties d'orchestre.



ÉROS

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EROS

FANTAISIE LYRIQUE en 3 ACTES et 5 TABLEAUX.

Poésie de

J. NORIAC et A. JAIME.

Musique de

PAUL VIDAL.

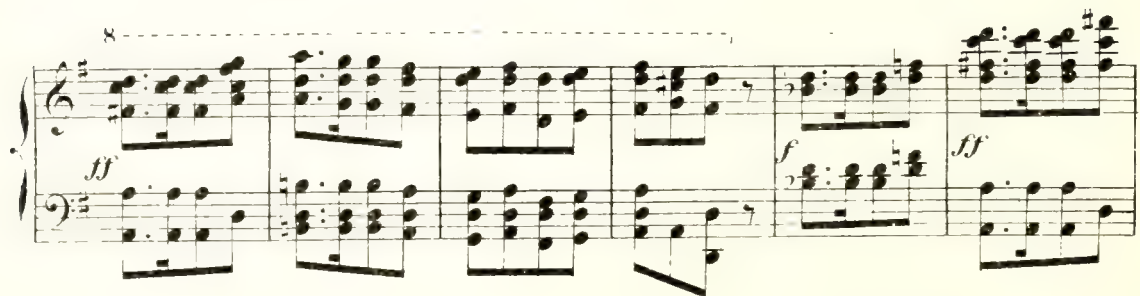
OUVERTURE.

PIANO. *ff*

8 *tr*

8 *tr*

8 *tr*





Andante.

First system of musical notation for piano. The key signature is three sharps (F#, C#, G#). The time signature is 12/8. The tempo is marked "Andante." The dynamics are marked "p" (piano). The system consists of a grand staff with a treble and bass clef. The melody is in the treble clef, starting with a quarter rest followed by eighth and sixteenth notes. The bass clef provides harmonic support with chords and single notes.

Second system of musical notation for piano. The key signature is three sharps (F#, C#, G#). The time signature is 12/8. The tempo is marked "Andante." The dynamics are marked "p" (piano). The system consists of a grand staff with a treble and bass clef. The melody continues in the treble clef with eighth and sixteenth notes. The bass clef provides harmonic support with chords and single notes.

Third system of musical notation for piano. The key signature is three sharps (F#, C#, G#). The time signature is 12/8. The tempo is marked "Andante." The dynamics are marked "p" (piano). The system consists of a grand staff with a treble and bass clef. The melody continues in the treble clef with eighth and sixteenth notes. The bass clef provides harmonic support with chords and single notes.

Fourth system of musical notation for piano. The key signature is three sharps (F#, C#, G#). The time signature is 12/8. The tempo is marked "Andante." The dynamics are marked "pp" (pianissimo). The system consists of a grand staff with a treble and bass clef. The melody continues in the treble clef with eighth and sixteenth notes. The bass clef provides harmonic support with chords and single notes.

Fifth system of musical notation for piano. The key signature is three sharps (F#, C#, G#). The time signature is 12/8. The tempo is marked "Andante." The dynamics are marked "f" (forte). The system consists of a grand staff with a treble and bass clef. The melody continues in the treble clef with eighth and sixteenth notes. The bass clef provides harmonic support with chords and single notes.

p *pp* *rit.* *a Tempo moderato.* *p*

The first system contains measures 1 through 4. Measures 1 and 2 are in 3/4 time, with a piano (*p*) dynamic in measure 1 and a pianissimo (*pp*) dynamic in measure 2. Measure 2 includes a *rit.* (ritardando) marking. Measures 3 and 4 are in 2/4 time, with a piano (*p*) dynamic in measure 3. The key signature has three sharps (F#, C#, G#).

The second system contains measures 5 through 8. Measures 5 and 6 feature a rapid, repeated chordal pattern in the right hand. Measures 7 and 8 show a more melodic line in the right hand with some chordal accompaniment in the left hand.

The third system contains measures 9 through 12. Measures 9 and 10 continue the rapid chordal pattern in the right hand. Measures 11 and 12 feature a more complex melodic line in the right hand, including a triplet of eighth notes marked with a '3'.

The fourth system contains measures 13 through 16. Measures 13 and 14 continue the rapid chordal pattern in the right hand. Measures 15 and 16 feature a more complex melodic line in the right hand, including a triplet of eighth notes marked with a '3'.

f *dim.* *dim.* *p* *mf*

The fifth system contains measures 17 through 20. Measures 17 and 18 feature a rapid, repeated chordal pattern in the right hand, with a forte (*f*) dynamic in measure 17. Measures 19 and 20 show a more melodic line in the right hand with some chordal accompaniment in the left hand, with dynamics of *dim.* (diminuendo) in measure 19, *p* (piano) in measure 20, and *mf* (mezzo-forte) in measure 20.



a poco a poco animato.



Mouv! de Valse.



a Tempo.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a harmonic accompaniment. Dynamics include *sf* (sforzando) and *ff* (fortissimo).

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a harmonic accompaniment. Dynamics include *p* (piano).

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a harmonic accompaniment. Dynamics include *poco* (poco) and *rit.* (ritardando).

ri - te - nu - to. a Tempo.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a harmonic accompaniment. Dynamics include *crese.* (crescendo) and *f* (forte).

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a harmonic accompaniment. Dynamics include *dim.* (diminuendo) and *p* (piano).



a Tempo.

First system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature (C). It begins with a *ff* dynamic marking. The first measure contains a half note chord (F#4, A4) with a slur over it. The second measure has a triplet of eighth notes (G4, A4, B4) with a slur. The third measure has a half note chord (F#4, A4). The fourth measure has a half note chord (F#4, A4) with a slur. The fifth measure has a half note chord (F#4, A4) with a slur. The sixth measure has a half note chord (F#4, A4) with a slur. The seventh measure has a half note chord (F#4, A4) with a slur. The eighth measure has a half note chord (F#4, A4) with a slur. The system ends with a *f* dynamic marking and a slur over the final measure.

cresc.

8

rit.

Second system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature (C). It begins with a *cresc.* dynamic marking. The first measure contains a half note chord (F#4, A4) with a slur. The second measure has a half note chord (F#4, A4) with a slur. The third measure has a half note chord (F#4, A4) with a slur. The fourth measure has a half note chord (F#4, A4) with a slur. The fifth measure has a half note chord (F#4, A4) with a slur. The sixth measure has a half note chord (F#4, A4) with a slur. The seventh measure has a half note chord (F#4, A4) with a slur. The eighth measure has a half note chord (F#4, A4) with a slur. The system ends with a *rit.* dynamic marking and a slur over the final measure.

Vivacissimo.

8

Third system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature (C). It begins with a *ff* dynamic marking. The first measure contains a half note chord (F#4, A4) with a slur. The second measure has a half note chord (F#4, A4) with a slur. The third measure has a half note chord (F#4, A4) with a slur. The fourth measure has a half note chord (F#4, A4) with a slur. The fifth measure has a half note chord (F#4, A4) with a slur. The sixth measure has a half note chord (F#4, A4) with a slur. The seventh measure has a half note chord (F#4, A4) with a slur. The eighth measure has a half note chord (F#4, A4) with a slur. The system ends with a slur over the final measure.

8

Fourth system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature (C). It begins with a half note chord (F#4, A4) with a slur. The second measure has a half note chord (F#4, A4) with a slur. The third measure has a half note chord (F#4, A4) with a slur. The fourth measure has a half note chord (F#4, A4) with a slur. The fifth measure has a half note chord (F#4, A4) with a slur. The sixth measure has a half note chord (F#4, A4) with a slur. The seventh measure has a half note chord (F#4, A4) with a slur. The eighth measure has a half note chord (F#4, A4) with a slur. The system ends with a slur over the final measure.

8

Fifth system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature (C). It begins with a half note chord (F#4, A4) with a slur. The second measure has a half note chord (F#4, A4) with a slur. The third measure has a half note chord (F#4, A4) with a slur. The fourth measure has a half note chord (F#4, A4) with a slur. The fifth measure has a half note chord (F#4, A4) with a slur. The sixth measure has a half note chord (F#4, A4) with a slur. The seventh measure has a half note chord (F#4, A4) with a slur. The eighth measure has a half note chord (F#4, A4) with a slur. The system ends with a slur over the final measure.

8

Sixth system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature (C). It begins with a half note chord (F#4, A4) with a slur. The second measure has a half note chord (F#4, A4) with a slur. The third measure has a half note chord (F#4, A4) with a slur. The fourth measure has a half note chord (F#4, A4) with a slur. The fifth measure has a half note chord (F#4, A4) with a slur. The sixth measure has a half note chord (F#4, A4) with a slur. The seventh measure has a half note chord (F#4, A4) with a slur. The eighth measure has a half note chord (F#4, A4) with a slur. The system ends with a slur over the final measure.

8

First system of a piano score. The right hand (treble clef) features a melodic line with eighth notes and dotted rhythms, starting with a forte (*ff*) dynamic. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. The system is marked with a dashed line and the number 8 above the staff.

8

Second system of the piano score. The right hand continues with a steady eighth-note pattern. The left hand consists of chords and single notes. The system is marked with a dashed line and the number 8 above the staff.

8

Third system of the piano score. The right hand features a melodic line with eighth notes and dotted rhythms. The left hand provides a harmonic accompaniment with chords and single notes. The system is marked with a dashed line and the number 8 above the staff.

8

Fourth system of the piano score. The right hand continues with a steady eighth-note pattern. The left hand consists of chords and single notes. The system is marked with a dashed line and the number 8 above the staff.

8

Fifth system of the piano score. The right hand features a melodic line with eighth notes and dotted rhythms. The left hand provides a harmonic accompaniment with chords and single notes. The system is marked with a dashed line and the number 8 above the staff.

8

Sixth system of the piano score. The right hand continues with a steady eighth-note pattern. The left hand consists of chords and single notes. The system is marked with a dashed line and the number 8 above the staff.

8

First system of a musical score. The treble clef staff contains a series of eighth notes, while the bass clef staff contains a series of quarter notes. The key signature has one sharp (F#).

8

Second system of a musical score. The treble clef staff contains a series of eighth notes, while the bass clef staff contains a series of quarter notes. The key signature has one sharp (F#). The dynamic marking *fff* is present in the middle of the system.

8

Third system of a musical score. The treble clef staff contains a series of eighth notes, while the bass clef staff contains a series of quarter notes. The key signature has one sharp (F#).

Fourth system of a musical score. The treble clef staff contains a series of eighth notes, while the bass clef staff contains a series of quarter notes. The key signature has one sharp (F#).

Andante.

RIDEAU

pp

Fifth system of a musical score. The tempo marking *Andante.* is at the beginning. The dynamic marking *pp* is in the middle. The key signature has one sharp (F#). The system is marked with a double bar line and the word *RIDEAU* above it.

Sixth system of a musical score. The treble clef staff contains a series of eighth notes, while the bass clef staff contains a series of quarter notes. The key signature has one sharp (F#). The dynamic marking *pp* is in the middle.

I^{er} Tableau.

*Les toits d'une ville. — Plusieurs fenêtres
A droite et à gauche des petits balcons ornés de fleurs. — Cheminées grandes et petites
Le tout praticable.*

N^o 1.

GUITARE

(sous le théâtre)

(LÉLIO, MALAQUOI, VALÈRE)

RÉP: Eh! Zerline!

Bruyère! Sidonie!

Andantino.

LÉLIO.

MALAQUOI.

VALÈRE.

PIANO.

Andantino.

— LÉLIO *f* > Tra la la la la la la, Tra la la la la la la,

— VALÈRE *f* > Tra la la la la la la, Tra la la la la la la,

f

Tra la la la la la la, Tra la la la la la la,

Tra la la la la la la, Tra la la la la la la,

f

Tra la la tra la la la la la! —

— MALAQUOI! — *f*

La nuit est pro-fon-de, — Vois, Phébé la

Tra la la tra la la la la la! —

dim. p

p

blon-de — N'ouvre pas encor ses yeux in-dis-crets. — Je l'ap-

vi

-pelle avec mavoix la plus ten_dre, — Daigne enfin mien_ten_dre — Mabelle, et pa-

— LÉLIO *f*

Tra la la la la la la, Tra la la la la la la, Tra la la tra la la la la

dim.

— VALERE *f*

Tra la la la la la la, Tra la la la la la la, Tra la la tra la la la la

dim.

p *f*

la! — Des matoussans nom_bre — Mi aulent dans l'om_bre — Et je

p

la! —

p

vais, mêlant ma plainte à leurs cris: — Ma mous-

p

-tache en est toute dé-fri-sé-e, Ou-vre ta croi-

p

-sé-e, Ma belle, et sou-ris!

— VALÈRE *f*

Tra la la la la la la,

Tra la la la la la la! La la la la la la,

— MALAQUOI. *mf*

C'est l'heure char-man-te, — Et je me la-

mf *p*

Tra la la la la la la! La la la la la la,

dim. *p*

T. *La la la la la la,*
 M. *- men - te, Fau - dra - t-il gé - mir jus - qu'au point du*
 V. *La la la la la la,*

T. *La la la la la la,*
 M. *jour? Les ja - lous sont loin, ma bel - le, c'est*
 V. *La la la la la la,*

T. *La la la la la la, La la la la la la,*
 M. *l'heu - re, Ou - vre-moi, je pleu - re, Je pleu - re d'a -*
 V. *La la la la la la, La la la la la la.*

f

L. Tra la la la la la la la la.

f

M. ————

f

V. Tra la la la la la la la la.

f

(On parle)

SÉRÉNADE À LA LUNE.

(ÉROS)

RÉP: Quand tout
le monde dort.

Andantino.

ÉROS.

PIANO.

Andantino.

p

dim

— ÉROS

p

Chas-te Phé-bé, — je — vous — en — pri —

pp

e, Cachez-vous der-rière un nu-a - ge — blanc,

dim.

Néblouis_sez pas la vier_ge ché_ri_e Que j'admi_re presqu'en trem_

cresc.

_blant ! Ne la réveilleez pas !

pp

cresc.

Souffrez_ que mon a_mi Me contem_ ple tout endormi_e !

cresc.

f *dim.* *mf*

Laissez-moi la charmer d'un son_ ge bien-heu_reux ! Ah ! de grâ_ ce, ma

f *dim.* *p*

tan- te, Soyez moins écla- tan- te!

f *dim.* L'Amour, vous le voyez, *p* *rit.* *dim.* L'Amour est amour.

a Tempo reux! *a Tempo.*

p Pour vous jeus tant de complaisan-

E. *ce, Lorsque vous ai_miez _____ votre Endymi_on!*

E. *C'é_tait un berger _____ pleins de suf-fi_san_cè; Mais je domptai _____ ce fier li_*

dim

E. *_ou! _____ Phébé, _j'aime à mon tour!*

cresc.

pp

E. *Fuyez, _lu ne charman_te, Pour que devant ma pure aman_te*

cresc.

cresc.

f *dim.* *mf*

J'apparais à travers un voi - le va - po - reux. Ah! je vous en sup -

-pli - e. fuyez, lu - ne jo - li - e!

f *dim.* *p* rit. *dim.*

L'Amour, vous le voyez. L'Amour est amour.

a Tempo.

- reux!

a Tempo.

p *pp dim.* *ppp*

COUPLETS À POISEAU.

(FIDELIA, EROS, FORTUNY)

RÉP. Pour attirer
son attention.*Allegretto.**p* (à son petit oiseau)

FIDELIA

EROS.

FORTUNY.

PIANO.

1. *Allegretto.* *p* (à son petit oiseau)

Qu'a-t-il deman-

2. *Allegretto.* *p* (à son petit oiseau)

Que dit son lan_ga - ge? Il voudrait, je

ga - ge, De jo - li plan - tain, un bel échau -

- dé ?

p

tr

dim.

- FIDELI!
p léger.

Ca - chez vi - te cet - te fri - mous - se!

pp

Ren - trez dans vo - tre nid de nous - se!

Pour - quoi lan - cer, à plei - ne voix,

p

Tou - tes ces rou - la - des joy - eu - ses?

D'où vient — que vos plu - mes soy - en - ses, Ché - ri, —

f *p*

F. *pal-pi - tent sous mes doigts?*
 — EROS. *p*
 — FORTUNY. *p* *Je re - gar - de,*
Que mon â - me

l'â-me char-mé - e Eoi-seau plein de grâce
 se-rait char-mé - e, Si j'é - tais l'oi-seau

et ma bien ai - me
 de ma bien ai - me

p

C'est trop fai - re le diable à qua - tre,

- e!

- e!

pp

Vous frémous - ser et vous dé - bat - tre;

p

Cer - tes, vo - tre ra - mage est doux,

p

Vous m'en voy - ez ton - te ra - vi - e;

p

Mais, pour faire une telle vi - e, Il est — trop tard;

sp

p

dim.

— chut! — Tai - sez - vous! —

— EROS. *p*

De les voir tous deux, mon âme

— FORTUNY. *p*

Si j'é - tais l'oi - seau de ma

dim.

p

tr

tr

est char - mé - e, Je — ne suis pas — assez ja -

tr

bien ai - mé - e, Mon ra - ma - ge — se - rait si

tr

FIDELIA. p

Tai - sez - vous!

doux Pour dire à Poi - seau: Pe - tit,

doux Quel - le ne di - rait ja - mais:

tr

pp

tai - sez - vous!

pp

tai - sez - vous!

pp

tr Tai - sez - vous!

pp

tr

tr

tr

ARIOSO D'ÉROS.

(ÉROS, FIDÉLIA)

RÉP. Tu doutes?

Eh bien, regarde!

Andantino.

FIDELIA.

EROS.

Andantino. (On parle)

PIANO.

EROS. *p*

Pour la dernière fois — je t'apparais en songe, Fidélia, cher

pp

E. cœur, Mon amour, crois-le bien, ne fut pas un men-son-ge, Mais je veux ton bon-

E. -heur! Comment serais-je à toi? Dans les cieux j'ai ma pla-ce, Entre les Immor-

E. -tels; Pour qu'on aime en tout lieu, Tou-jours je fends l'es-

E. -pa-ce. Partout j'ai des au-tels! Mais l'Amour te son-rit. Re-garde ce jeune

hom - me Que - ta grâce a char - mé! Le Prin - ce For - tu -

- ny, C'est ain - si qu'on le nomme, Est di - gue d'être ai -

rit.

a Tempo. - mé! Fi - de - li - a, c'est lui que ta jeune ten - dres - se, A présent, doit ché -

a Tempo. *pp*

- rit! Au souf - fle de l'A - mour, doux comme une ca -

cresc.

f *ad lib.* *p* ri - te - nu - to

- res - se, Vos à - mes vout fleu -

f *p* ri - te - nu - to.

suivez.

a Tempo. *pp*

- rir!

pp

- FIDELIA. *p*

For - tuncy! *dim.* For - tuncy! —

dim. *pp*

pp

For - tuncy! —

ppp *ppp*

SEXTUOR.

(SIDONIE, ZERLINE, BRUYÈRE, LÉLIO, MALAQUOI, VALÈRE)

RÉP: Oui, oui, c'est cela,
à la prochaine patrouilleAll^o molto.

SIDONIE.

ZERLINE.

BRUYÈRE.

LÉLIO.

MALAQUOI.

VALÈRE

PIANO.

All^o molto.

Donc, — au re - voir, don.

Donc, — au re - voir, don.

Donc, — au re - voir, don.

Donc, — au re - voir, don.

S. *p* > *p* > *p* > *p* >
 Tenor *p* > *p* > *p* > *p* >
 B. *p* > *p* > *p* > *p* >
 I. *p* > *p* > *p* > *p* >
 M. *p* > *p* > *p* > *p* >
 V. *p* > *p* > *p* > *p* >
 C. *p* > *p* > *p* > *p* >

S. Done — au re — voir, mon — cher a — mant!
 Tenor Done — au re — voir, mon — cher a — mant!
 B. Done — au re — voir, mon — cher a — mant!
 I. — ce maî — tres — se!
 M. — ce maî — tres — se!
 V. — ce maî — tres — se!
 C. — ce maî — tres — se!

S. A — qui je
 Tenor A — qui je
 B. A — qui je
 I. A — qui je
 M. A — qui je
 V. A — qui je
 C. A — qui je

S. *p* > *p* > *p* > *p* >
 Tenor *p* > *p* > *p* > *p* >
 B. *p* > *p* > *p* > *p* >
 I. *p* > *p* > *p* > *p* >
 M. *p* > *p* > *p* > *p* >
 V. *p* > *p* > *p* > *p* >
 C. *p* > *p* > *p* > *p* >

S. A — qui je dois ce — bon mo — ment!
 Tenor A — qui je dois ce — bon mo — ment!
 B. A — qui je dois ce — bon mo — ment!
 I. A — qui je dois ce — bon mo — ment!
 M. A — qui je dois ce — bon mo — ment!
 V. A — qui je dois ce — bon mo — ment!
 C. A — qui je dois ce — bon mo — ment!

S. *p* > *p* > *p* > *p* >
 Tenor *p* > *p* > *p* > *p* >
 B. *p* > *p* > *p* > *p* >
 I. *p* > *p* > *p* > *p* >
 M. *p* > *p* > *p* > *p* >
 V. *p* > *p* > *p* > *p* >
 C. *p* > *p* > *p* > *p* >

S. dois ma — folle i — vres — se!
 Tenor dois ma — folle i — vres — se!
 B. dois ma — folle i — vres — se!
 I. dois ma — folle i — vres — se!
 M. dois ma — folle i — vres — se!
 V. dois ma — folle i — vres — se!
 C. dois ma — folle i — vres — se!

— LELIO (a Sidonie)

p

Que cette heu - re, ma — Si - do - ni - e, En - tre

— SIDONIE *p*

Que ne puis - je,

tou - tes, res - te bé - ni - e!

mon — Lé - li - o, — Pro - lon - ger ce char - mant du - o!.

— VALERE *p*

Bé - ni soit le jour où Va - lè - re, Douce a - mie, eut

— BRUYÈRE *p*

Au soir — du pro - chain ren - dez -

l'heur de vous plai - re!

pp

-vous, Bru - yè - re fleu - ri - ra pour vous!

pp

— ZERLINE *p*

Cher Ma - la - quoi!

— MALAQUOI *p*

Ten - dre Zer - li - ne! Si gra - ci -

mf *pp*

dim

-euse et si cà - li - ne, Ne me re - ti - re pas ta

mf *pp* *dim*

ZERLINE *p* *poco rit.* *a Tempo*

A de - main, j'es - père, à de - main!

mf Que ja -

pp *a Tempo* *suave* *p*

mais l'om-bre d'une brouil - le Ne ter - nis - se no - tre bon - heur!

f A -

dieu, mon à - me!

f A - dieu, cher cœur, Jus-qu'à la pro - chai-ne pa -

mf

The musical score is written for a voice part (Zerline) and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a piano (*p*) dynamic and a *poco rit.* tempo change, followed by a return to *a Tempo*. The piano accompaniment starts with a *pp* (pianissimo) dynamic and includes a *suave* marking. The score features several dynamic changes, including *mf* (mezzo-forte) and *f* (forte). The lyrics are in French and express a sense of longing and hope.

-SICONIE *f* *ff*
 -ZERLINE *f* A - dieu, mon à - me! Jus - *ff*
 -BRUYÈRE *f* A - dieu, mon à - me! Jus - *ff*
 -LÉLIO A - dieu, mon à - me! *f* Jus - *ff*
 -trouil - le! A - dieu, cher cœur! Jus - *ff*
 -VALÈRE *f* A - dieu, cher cœur! Jus - *ff*
 A - dieu, cher cœur! Jus - *ff*

- qu'à la pro - chai - ne pa - trouil -
 - qu'à la pro - chai - ne pa - trouil -
 - qu'à la pro - chai - ne pa - trouil -
 - qu'à la pro - chai - ne pa - trouil -
 - qu'à la pro - chai - ne pa - trouil -
 - qu'à la pro - chai - ne pa - trouil -
 - qu'à la pro - chai - ne pa - trouil -
 - qu'à la pro - chai - ne pa - trouil -

[illegible]

S — au re - voir, mon — cher a - mant!
 A — au re - voir, mon — cher a - mant!
 T — au re - voir, mon — cher a - mant!
 B — au re - voir, mon — cher a - mant!
 V — qui je dois ma —
 V — qui je dois ma —
 V — qui je dois ma —

p > *p* > *p* >

A — qui je dois ce — bon mo — ment!

A — qui je dois ce — bon mo — ment!

p

folle i — vres — se! Au re —

folle i — vres — se! Au re —

folle i — vres — se! Au re —

p *dim.* *pp*

Au re — voir! au re — voir! donc, —

p *dim.* *pp*

Au re — voir! au re — voir! donc, —

p *dim.* *pp*

Au re — voir! au re — voir! donc, —

dim. *pp*

— voir! au re — voir! au re — voir! —

dim. *pp*

— voir! au re — voir! au re — voir! —

dim. *pp*

— voir! au re — voir! au re — voir! —

dim *ppp*
au re - voir!

dim *ppp*
au re - voir!

dim *ppp*
au re - voir!

dim *ppp*
au re - voir!

dim *ppp*
au re - voir!

dim *ppp*
au re - voir!

dim *ppp*
au re - voir!

p

pp

The musical score is for a vocal ensemble and piano accompaniment. It consists of six vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2) and a grand piano accompaniment. The key signature is D major (two sharps). The vocal parts are in a homophonic setting, with each voice part having the lyrics 'au re - voir!'. The piano accompaniment features a series of chords in the right hand and a more active bass line in the left hand. The score is marked with 'dim' (diminuendo) and 'ppp' (pianissimo) for the vocal parts, and 'p' (piano) and 'pp' (pianissimo) for the piano accompaniment. The piano part includes various musical notations such as slurs, ties, and dynamic markings.

N° 7.

FINALE.

LABRICHE, MARINDOL, PALMAJOR, TÉNORS ET BASSES.

RÉP: Je sais trop de quelle importance
il est pour moi pour jamais le quitter!..

Andante.

LABRICHE.

MARINDOL.

PALMAJOR.

TÉNORS.

BASSES.

CHŒUR DES GENS DE LA POLICE.

CHŒUR DES MARIS.

(On parle)

RÉP: Que faire?

Andante.

PIANO.

(Entrent des chats)

(Les fenêtres s'éclairent)

pp

ppp

mf

Animez. (Les cheminées prennent feu)

8

REP: Le quartier brûlerait!

8

Tempo di marcia.

8- (On parle)

CHOEUR DES MARIS.

Basses.

Prenez garde aux maris ja-

loux! Nous ne rê-vons que piège-à-loups, Guet-apens, em-bus-

sf *p*

- ca - des! Ah! Si nous pinçons nos moi-tiés! Leurs a-

tr *sf* *p*

- mants se - ront châ - ti - és Par messieurs les al - ca -

tr

CHŒUR DES GENS DE LA POLICE.

Ténors. *f* *p*

Nous pré - tons main forte aux ja - loux! Nous ne rê-

- des!

f *sf* *p* *tr*

- vons que piège - à - lous, Guel - apens, em - bus - ca - des! Il - lus.

f *tr* *sf*

p

- très par dix-mille ex - ploits, ——— Nous som - mes les gardiens des

p

tr *Istesso tempo.*

lois, Nous, messieurs les Al - ca - - - des!

tr *Istesso tempo.*

f

— LABRICHE.

f Ciel! que vois-je?.. *f* Nos infâ - mes moi - tiés — Que caressent trois jeunes

— MARINDOL.

f Quoi donc?

— PALMAJOR.

f Quoi donc?

Ténors. GENS DE LA POLICE.

f Quoi donc?

Basses. MARIS.

f Quoi donc?

fp

ff
hom - mes! Je le
ff Ah! Tu l'es! Je le
ff Ah!
ff Ah!
ff Ah!
ff Ah!

suis! Nous le som -
suis! Nous le som -
suis! Nous le som -
Nous le som -
Ah!
Ah!
ff Ah!

Allegro. ff

L. *ff* mes! Ils ne sortiront pas de chez nous tout entiers! Malheur

M. *ff* mes! Ils ne sortiront pas de chez nous tout entiers! Malheur

P. *ff* mes! Ils ne sortiront pas de chez nous tout entiers! Malheur

L. *ff*

M. *ff*

Allegro. ff

ff

L. aux amants téméraires! Vengeons-nous!

M. aux amants téméraires! Vengeons-nous!

P. aux amants téméraires! Vengeons-nous!

L. *ff* Malheur aux amants téméraires! Vengeons-

M. *ff* Malheur aux amants téméraires! Vengeons-

ff

Animato.

L. Vengeons-nous! Vengeons-nous! mes frè - - - res!

M. Vengeons-nous! Vengeons-nous! mes frè - - - res!

P. Vengeons-nous! Vengeons-nous! mes frè - - - res!

T. -les! Vengeons-les! mes frè - - - res!

B. -nous! Vengeons-nous! mes frè - - - res!

ff

Animato.

L. *ff* Vengeons-nous! Vengeons-nous! Vengeons-nous! mes frè - - -

M. *ff* Vengeons-nous! Vengeons-nous! Vengeons-nous! mes frè - - -

P. *ff* Vengeons-nous! Vengeons-nous! Vengeons-nous! mes frè - - -

T. *ff* Vengeons-les! Vengeons-les! Vengeons-les! mes frè - - -

B. *ff* Vengeons-nous! Vengeons-nous! Vengeons-nous! mes frè - - -

ff

The musical score is arranged in two systems. The first system consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The vocal staves feature long, sustained notes with a 'res!' (respiratory) marking. The piano accompaniment staff has a treble and bass clef, with a 'ff' (fortissimo) marking. The second system consists of two piano accompaniment staves, each with a treble and bass clef. The first staff of the second system has a 'tr' (trill) marking. The second staff of the second system has a 'tr' (trill) marking. The score concludes with the text 'Fin du 1er Acte.'

res!

res!

res!

res!

res!

Tempo di marcia.

ff

tr

tr

tr

Fin du 1er Acte.

ACTE II.

2^e Tableau.

CHEZ BOBINUS.

Salon gothique, haute cheminée, vieux meubles, vieilles tapisseries, alambies, fourneau

ENTR'ACTE.

All^o moderato.

PIANO.

The musical score is written for piano and consists of four systems of music. The first system begins with a treble and bass clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'All^o moderato.' and the dynamics are 'PIANO.' and 'f'. The first system contains two measures of music, with the first measure featuring a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The second system contains two measures of music, with the first measure featuring a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The third system contains two measures of music, with the first measure featuring a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The fourth system contains two measures of music, with the first measure featuring a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The score concludes with a final measure in the fourth system.





First system of musical notation. The treble staff features a melodic line with eighth-note patterns and accents. The bass staff provides a harmonic accompaniment with chords and eighth-note figures. The system begins with a forte (*f*) dynamic and includes a crescendo (*cresc.*) marking.



Second system of musical notation. The treble staff continues the melodic development. The bass staff features a prominent sustained chord in the first measure, followed by a melodic line. A forte (*f*) dynamic is indicated.



Third system of musical notation. The treble staff shows a series of chords and moving lines. The bass staff has a melodic line with some rests. Dynamics include *dim.* (diminuendo) in both staves.



Fourth system of musical notation. The treble staff has a melodic line with some rests. The bass staff features a melodic line with eighth-note patterns. Dynamics include *f* (forte), *p* (piano), and *cresc.* (crescendo).



Fifth system of musical notation. The treble staff features a melodic line with eighth-note patterns. The bass staff has a melodic line with eighth-note patterns. Dynamics include *cresc.* (crescendo), *f* (forte), and *p* (piano).



First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the treble and a bass line in the bass. A crescendo hairpin is visible in the treble staff.



Second system of musical notation, continuing the piece. It includes dynamic markings such as *cresc.*, *dim.*, *p*, *f*, and *sf*. The notation shows complex rhythmic patterns and articulation marks.



Third system of musical notation, featuring a grand staff. The music includes dynamic markings such as *p*, *sf*, and *f*. The notation shows complex rhythmic patterns and articulation marks.



Fourth system of musical notation, featuring a grand staff. The music includes dynamic markings such as *fp*. The notation shows complex rhythmic patterns and articulation marks.



Fifth system of musical notation, featuring a grand staff. The music includes complex rhythmic patterns and articulation marks.

Poco animato.**All^o molto.**

RIDEAU

The first system of musical notation for 'RIDEAU' consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a piano (*p*) dynamic marking and features a series of chords and single notes, some beamed together. The lower staff is in bass clef with the same key signature and contains a steady eighth-note accompaniment. The system concludes with a *pp* (pianissimo) dynamic marking.

The second system continues the musical piece. The upper staff features a series of chords, some of which are held over from the previous system. The lower staff continues the eighth-note accompaniment. The system ends with a final chord in the upper staff.

The third system of musical notation shows the continuation of the piece. The upper staff has a *ppp* (pianississimo) dynamic marking and contains chords and single notes. The lower staff continues the eighth-note accompaniment. The system ends with a final chord in the upper staff.

The fourth system of musical notation continues the piece. The upper staff features a series of chords, some of which are held over from the previous system. The lower staff continues the eighth-note accompaniment. The system ends with a final chord in the upper staff.

The fifth and final system of musical notation for 'RIDEAU' on this page. The upper staff begins with a *dim.* (diminuendo) marking and a *ppp* dynamic. It features a series of chords, some of which are held over from the previous system. The lower staff continues the eighth-note accompaniment. The system ends with a final chord in the upper staff.

N° 8.

QUATUOR

GERTRUDE, LÉLIO, MALAQUOI, VALÈRE

RÉP: L'Amour n'a pas été
gentil pour lui.

Allegro.

GERTRUDE.

LÉLIO.

MALAQUOI.

(à Gertrude)

Cache-

VALÈRE.

Allegro.

PIANO.

— LÉLIO. (même jeu)

Cache-nous!

M.

- nous!

The musical score is for a quartet (Quatuor) in 6/8 time. It includes vocal parts for Gertrude, Lélio, Malaquai, and Valère, and a piano accompaniment. The tempo is marked 'Allegro.' The key signature has one flat (B-flat). The score includes dynamic markings such as *f* (forte), *fp* (fortissimo piano), and *p* (piano). The piano part features triplets and a repeat sign. The vocal parts have lyrics in French, including 'RÉP: L'Amour n'a pas été gentil pour lui.', 'Cache-', 'Cache-nous!', and '- nous!'.

— VALÈRE. (même jeu) *f*

Cache-nous!

— LELIO. *mf*

Cache-nous!

— MALAQUOI *mf*

Cache-nous!

— VALÈRE. *mf*

Cache-nous!

— VALÈRE *f*

Trois ma - ris ja - loux ven -


v. *lent* nous oc - ci - re!



— MALAQUOI.
Ce n'est pas pour ri - re!



m. En - tends - tu ce bruit?



m. *mp*



— LELIO. *f*

Tou - te la vil - le nous

ff *mp*

pour - suit! *mf* Sauve - nous! Sauve -

— MALAQUOI. *mf* Sauve - nous! Sauve -

— VALÈRE. *mf* Sauve - nous! Sauve -

ff *dimin.* *mf*

nous! Sauve - nous! Je t'en pri - e, D'une ef - fro -

nous! Sauve - nous! Je t'en pri - e, D'une ef - fro -

nous! Sauve - nous! Je t'en pri - e, D'une ef - fro -

L. *ff* *mf*
 - ya - ble bou - che - ri - e! Sauve -
 M. *ff* *mf*
 - ya - ble bou - che - ri - e! Sauve -
 V. *ff* *mf*
 - ya - ble bou - che - ri - e! Sauve -
cresc. *ff* *dimin.*

L. nous! Sauve - nous! Sauve - nous! je l'en
 M. nous! Sauve - nous! Sauve - nous! je l'en
 V. nous! Sauve - nous! Sauve - nous! je l'en
mf

L. pri - e, D'une ef - fro - ya - ble bou - che -
 M. pri - e, D'une ef - fro - ya - ble bou - che -
 V. pri - e, D'une ef - fro - ya - ble bou - che -
mf

First system of music, measures 1-3. The vocal parts (Soprano, Alto, Bass) are marked *ff*. The piano accompaniment features a dense chordal texture in the right hand and a melodic line in the left hand, marked *ff* and *f*.

Second system of music, measures 4-6. The vocal parts continue with the same melody. The piano accompaniment shows a dynamic shift from *sf* to *mf*.

GERTRUDE. (avec une teinte indignation)

Third system of music, measures 7-9. The vocal line for Gertrude includes the lyrics "Moi, ... gar...". The piano accompaniment features a dense chordal texture in the right hand and a melodic line in the left hand, marked *f* and *fp*.

6. *- dien - - ne de ce foy - er,*

6. *- A vo - tre des - tin j'i - - rai vous sous -*

6. *- trai - - re!*

6. *Par - - - quel - - le au -*

da - ce té - mé - rai -

- re. Van - riens! O - sez - vous m'en pri -

- er! De quoi n'êtes-vous pas ca - pa -

- bles, Vous qui ba - fouez l'honneur des ma - ris? Sor -

G. *tez! Pour d'aussi grands cou-pa- bles, Cette mai-son*

G. *n'a point d'a-bris!* a Tempo. *tr tr*

Le double plus lent. (♩=♩.) *MALAUQUI. p*

Le double plus lent. (♩=♩.) *Ger.*

M. *-tru - de, Ger - tru - de, Ne grom - de pas d'une voix ru - de,*

vi
Toi qui nous ap - preu - ves tout bas,

vi
Sois — comme tou - jours

vi
ai - mable et gen - til - le; Sauve - nous, ———— bonne

vi
fil - le, D'un hor - ri - ble tré - pas!

p
Ger -

pp

— LÉLIO. *pp*
Ger - tru - de, Ger - tru - de, Tu sais, n'é -

pp
— VALÈRE. *pp*
Ger - tru - de, Ger - tru - de, Tu sais, n'étant pas u - ne

pp
- tant pas u - ne pru - de Com -

pp
pru - de, Com - bien les longs bai - sers — sont doux!

pp
- tant pas u - ne pru - de Com -

L. *Très vite*
 _ bien les longs bai - sers _____ sont _____ doux!
 M.
 Sois _____ compa - tis -
 V.
 _ bien les longs bai - sers _____ sont _____ doux!
 P.
Très vite

L. *pp*
 Sois _____ com - pa - tis - sante _____ à _____ no - tre dé -
 M.
 _ sante _____ à _____ no - tre dé - tres - se, *f* E a -
 V.
pp
 Sois _____ com - pa - tis - sante _____ à _____ no - tre dé -
 P.
Très vite

L. *f*
 _tres - se, La -
 M. *p*
 _mour et la jeu - nes - se Doi - vent plaider pour
 V. *f*
 _tres - se, La -
 Piano (Grand Staff)
f *p*

L. *p*
 _mour et la jeu - nes - se Doi - vent plaider pour
 M. *p*
 nous ! Doi - vent plaider pour
 V. *p*
 _mour et la jeu - nes - se Doi - vent plaider pour
 Piano (Grand Staff)
f *p* *p*

— GERTRUDE. *p*

Al- lons, Votre malheur me

nous !

nous !

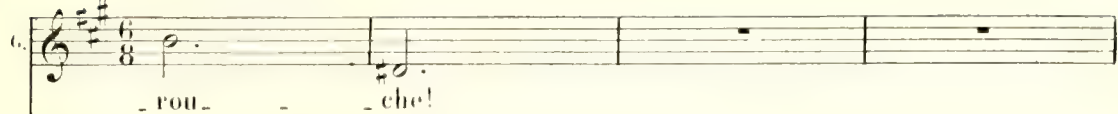
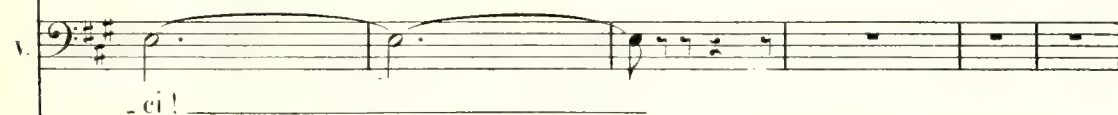
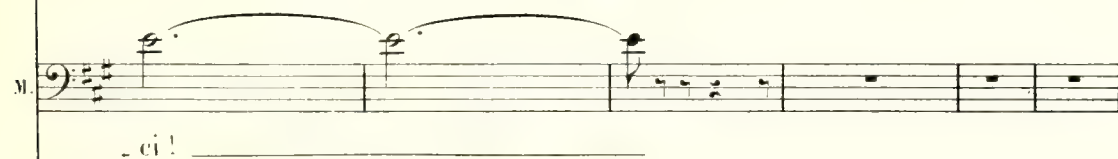
nous !

pp *p*

g. tou- che, Mes pauvres pe- tits, Vous ê- tes gen-

g. -tits, Moi, je ne se- rai plus fa-

p *pp*

All.^o moderato.All.^o moderato.

p

G. Je vais, tous les trois, vous cacher i - ci.

p

L. Tu vas, tous les trois, nous cacher i -

p

M. Tu vas, tous les trois, nous cacher i -

p

V. Tu vas, tous les trois, nous cacher i -

G. Vous pourrez de main me di-re mer-ci!

L. - ci. Nous pourrons de main te di-re mer-ci.

M. - ci. Nous pourrons de main te di-re mer-ci.

V. - ci. Nous pourrons de main te di-re mer-ci.

First system of the musical score. It includes four vocal staves (G, L, M, V) and a piano accompaniment. The key signature is two sharps (F# and C#). The vocal parts have lyrics in French. The piano part features a melody in the right hand and chords in the left hand, with a *p* (piano) dynamic marking.

G. *p* Mais il faut vous tai _ _ _ _ _ re!

L. _ ci! Mais il faut nous tai _ _

M. _ ci! Mais il faut nous tai _ _

V. _ ci! Mais il faut nous tai _ _

Second system of the musical score. It includes four vocal staves (G, L, M, V) and a piano accompaniment. The key signature remains two sharps. The vocal parts have lyrics in French. The piano part features a melody in the right hand and chords in the left hand, with a *p* (piano) dynamic marking.

G. *p* Mystè _ _ _ _ _ re! Mystè _ _

L. _ _ _ _ _ re! *p* Mystè _ _ _ _ _ re!

M. _ _ _ _ _ re! *p* Mystè _ _ _ _ _ re!

V. _ _ _ _ _ re! *p* Mystè _ _ _ _ _ re!

re! Mystère

Mystère re! Mystère

Mystère re! Mystère

Mystère re! Mystère

pp

re! A fin d'échapper aux jaloux, Tai sez-

re!

re!

pp

This musical score is for a vocal ensemble (Soprano, Alto, Tenor, Bass) and piano. The key signature is D major (two sharps). The score is divided into two systems. The first system consists of five staves: four vocal staves and one grand piano staff. The vocal parts enter with the word 're!' followed by 'Mystère'. The piano accompaniment features a dense texture of chords in the right hand and a more melodic line in the left hand. The second system also consists of five staves. The vocal parts continue with 're!' and then the phrase 'A fin d'échapper aux jaloux, Tai sez-'. The piano accompaniment continues with a similar texture, marked with a piano (*pp*) dynamic. The score is written in a clear, professional style with standard musical notation.

G. *-vous!*

pp
T. Tai - sons - nous! A - fin d'é - chapper aux ja - loux, Tai - sons

pp
M. Tai - sons - nous! A - fin d'é - chapper aux ja - loux, Tai - sons

pp
V. Tai - sons - nous! A - fin d'é - chapper aux ja - loux, Tai - sons

pp

G. Tai - sez - vous! Tai - sez - vous! Tai - sez - vous!

pp
T. *- nous!* Tai - sons - nous! Tai - sons -

pp
M. *- nous!* Tai - sons - nous! Tai - sons -

pp
V. *- nous!* Tai - sons - nous! Tai - sons -

pp

Soprano: Tai-sez-vous! Tai-sez-vous!
 Alto: - nous! Tai-sons - nous! Tai-sons - nous!
 Tenor: - nous! Tai-sons - nous! Tai-sons - nous!
 Bass: - nous! Tai-sons - nous! Tai-sons - nous!

Soprano: *pp* Tai-sez-vous!
 Alto: *pp* Taisons - nous!
 Tenor: *pp* Taisons - nous!
 Bass: *pp* Taisons - nous!

N° 9.

FANFARE

(dans la coulisse)

RÉP: Leurs majestueux volumes!

Moderato.

PIANO.

N° 10.

AIR DE FORTUNY.

RÉP: Vous allez le savoir!

Moderato.

FORTUNY.

PIANO.

Moderato.

Cher Bo - hi - nus, vaillants maris, Soy - ez de grâ - ce, moins surpris

Que j'accoure — Ici — des fau — ro — re,

pp

Je viens joyeux — et ma-ti-nal Voir le sou-ri — re vir-gi-nal

p

D'une belle — enfant que j'a — do — re!

p *pp*

Sa grâ-ce m'a ra — vi — le cœur! Puisse-je l'empor — ter vainqueur.

mf

Dans mes bras, — loin de tout pro — fa — ne! Je

p *pp*

L'ai — me, je l'aime, et je veux Res — pi — rer, dans ses beaux che —

crese. *p* *mf*

— veux, La fleur d'a — mour que rien ne fa — ne!

f *rit.* *p* *dim.* *Tempo.*

crese. *f* *sùrez.* *pp*

Autrement dit, j'exèuse sa main; Bo — bi — nus n'est pas in — hu —

p *léger.*

main. Il acceuil - la ma - re - què - te!

p *cresc.*

f Et vous verrez au jour di - vin, Ruisse - ler des tor - rents de vin A tra -

f

2 vers mon royaume en fê - te!

ff *f* *dim.*

p Cher Bo - bi - nus, soyez clément! Il ne faut pas, cruellement,

p

Me priver _____ du bonheur su - prê - me!

pp

p Accor - dez-moi _____ cet ange exquis, C'est pour l'aimer _____ que je naquis!

p

mf cresc. Je _____ l'ai - me - rai _____ *f ad lib.* comme je

mf *f* suivez.

a Tempo. l'ai - _____ me!

a Tempo. *f* *f* *ff*

N^o 11

COUPLETS DE FIDÉLIA.

RÉP. Et qui m'enchanté!

FIDÉLIA. *Andantino.*

PIANO. *Andantino.*

p

p

Ea _ do _ lescent _____

au _ beau _ souri _ re, Aux che _ veux bon _ clés et flottants, _____

I. *Chaque nuit, depuis quelque temps, Me contemplait*

I. *sans me rien dire. Songe aimé.*

F. *chère vision, Qui laissait peu de trace en ma troublante mémoire...*

F. *Je me disais : Que dois-je croire ? Est-ce une pure illusion.*

Tempo.

Don!

a Tempo.

p

p

Vier - ge, tu n'aimes pas en co - re, Sem - blaient me di - re

p

ses — beaux yeux, — Mais, dans ton cœur si len - ci - eux, —

don.

Un chaste amour — est près d'éclo - re.

f Oh! la char - man - te vi - si - on, Bien - *dim*

f *p* *dim*

p - tôt je m'é - veil - lais, joy - eu - se, l'âme en fê - te;

pp

p Puis je songeais, tout in - qui - è - te;

pp *dim*

rit. a Tempo. « Est-ce u - ne pure il - lu - si - on? » a Tempo.

p suivez. *p* *pp*

N° 12.

AIR D'ÉROS.

RÉP: Là, qu'est-ce que je disais!

ÉROS. *Mouv! de Valse.*

PIANO. *Mouv! de Valse.*

ÉROS. *rit. f* *a Tempo.*

ff mf *rit.* *f p* *a Tempo.*

Ab! vous voi - là, ———

mes - bel - les flè - ches! Je te tiens, car - quois ra - di - eux! ———

p

Bien-tôt, les hom - mes et les dieux vont sai - guer

p

de bles - su - res frai - ches! Je vais con -

rit. f

mf *f*

a Tempo.

- traindre aux doux a - veux Dai - ma - bles beau - tés défail -

a Tempo.

ff p *dim.*

p

- lan - tes. Dans les â - mes, ce soir, ô mes flèches vail -

pp

lan - - - tes. Vous fe - rez naî - - -

p *mf*

- tre bien des feux! La -

f

- mour est roi. l'on - peut s'at - ten -

f

- dre A voir les fem - mes d'hu - meur

dim. *p* *dim.*

pp

ten - - - dre!

pp *f* *mf*

rit. f *a Tempo.*

Flè - ches d'or, domp - tez - les re - bel - les...

rit. f *ff* *p* *a Tempo.*

f

Je - suis tou - jours le dieu - vain - queur! Point de grâ - cel frap -

f

p *dim.*

- pez - au cœur - Les é - pou - ses les plus - fi - dè - les!

p *mf*

rit. f *a Tempo* *dim.*

Vol — er — rant des bai — sers joy — eux Gai — ment po — se —

rit. f *a Tempo* *dim.*

f *p*

p

- toi — sur leurs bou — ches! Plus d'è — phè — bes crain —

pp

p

- tifs, plus de vierges fa — rou — ches! Moi, — je

mf

viens — leur ou — vrir — les cieux!..

mf

f

E La - mour est roi. l'on - peut s'at -

rit.

E - ten - dre A voir les fem - mes

p Animez. Tempo 1^o

E d'humeur ten - dre!

Animez. Tempo 1^o

f

N°13.

FINALE.

(FIDÉLIA, ÉROS, GERTRUDE, LABRICHE, MARINDOL, BOBINUS, PALMAJOR, CHŒURS)

RÉP: Venez-y donc!

Mouv! de Marche.

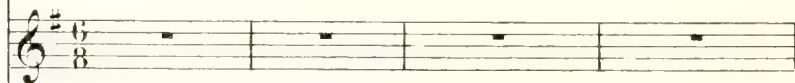
FIDÉLIA.



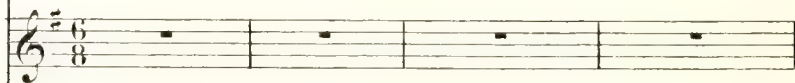
ÉROS.



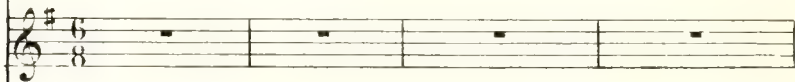
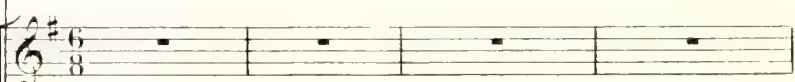
GERTRUDE.



LABRICHE.

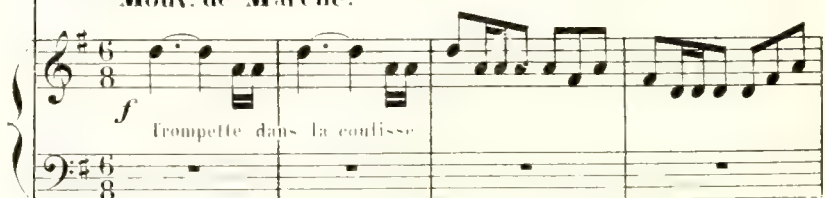


MARINDOL.

BOBINUS.
PALMAJOR.SOPRANI
(LES VIERGES ABANDONNÉES)ENFANTS, MEZZO-SOPRANI
(LES ORPHELINS DE L'AMOUR)CONTRALTI
(LES ÉPOUSES DÉLAISSÉES)TÉNORS
(LES AMANTS BAFOUÉS)BASSES
(LES MARIS TROMPÉS)

Mouv! de Marche.

PIANO





(Une autre trompette, plus loin)



RÉP: Montrez-le
au peuple!

(Trompette sur la scène)



(Huées dans
la coulisse)



CHŒUR (dans la confusion)

Sop. *ff*
É - pou - ses dé - lais - sé - es, Vier - ges qu'il a bles - sé - es,

Mezzo-Sop. Contr. *ff*
É - pou - ses dé - lais - sé - es, Vier - ges qu'il a bles - sé - es,

Ténors. *ff*
É - pou - ses dé - lais - sé - es, Vier - ges qu'il a bles - sé - es,

Basses. *ff*
É - pou - ses dé - lais - sé - es, Vier - ges qu'il a bles - sé - es,

S.
Amants trahis, tuteurs jaloux, pau - vres ma - ris, Or - phelins mi - sé -

d. c.
Amants trahis, tuteurs jaloux, pau - vres ma - ris, Or - phelins mi - sé -

T.
Amants trahis, tuteurs jaloux, pau - vres ma - ris, Or - phelins mi - sé -

B.
Amants trahis, tuteurs jaloux, pau - vres ma - ris, Or - phelins mi - sé -

S. *ra - bles, Vic - ti - mes in - nom - bra - bles, Vic - ti - mes de l'A - mour, chantons, -*

M-S. *ra - bles, Vic - ti - mes in - nom - bra - bles, Vic - ti - mes de l'A - mour, chantons, -*

C. *ra - bles, Vic - ti - mes in - nom - bra - bles, Vic - ti - mes de l'A - mour, chantons, -*

T. *ra - bles, Vic - ti - mes in - nom - bra - bles, Vic - ti - mes de l'A - mour, chantons, -*

B. *ra - bles, Vic - ti - mes in - nom - bra - bles, Vic - ti - mes de l'A - mour, chantons, -*

S. *l'Amour est pris. Hour - rah! Hour - rah! Hour -*

M-S. *l'Amour est pris. Hour - rah! Hour - rah! Hour -*

C. *l'Amour est pris. Hour - rah! Hour - rah! Hour -*

T. *l'Amour est pris. Hour - rah! Hour - rah! Hour -*

B. *l'Amour est pris. Hour - rah! Hour - rah! Hour -*

mf

Tambours.

RIDEAL.

The musical score for "RIDEAL." is arranged in four systems. The first system contains the vocal staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), each with a vocal line and the syllable "-rah!" written below. The second system features the piano accompaniment, with a treble and bass staff. The treble staff includes triplets and a crescendo leading to a fortissimo (ff) section. The bass staff provides a rhythmic foundation with eighth notes. The third system continues the piano accompaniment, marked with a first ending bracket and a repeat sign. The fourth system continues the piano accompaniment, marked with a second ending bracket and a repeat sign.

S.
_rah!

A.
_rah!

T.
_rah!

B.
_rah!

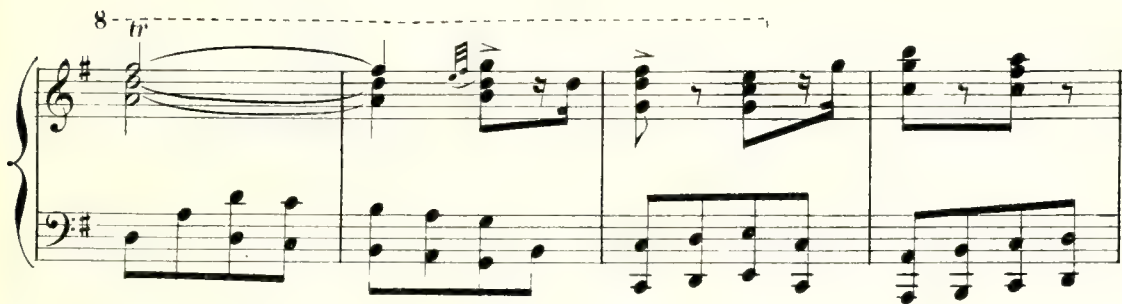
f *ff*

8.

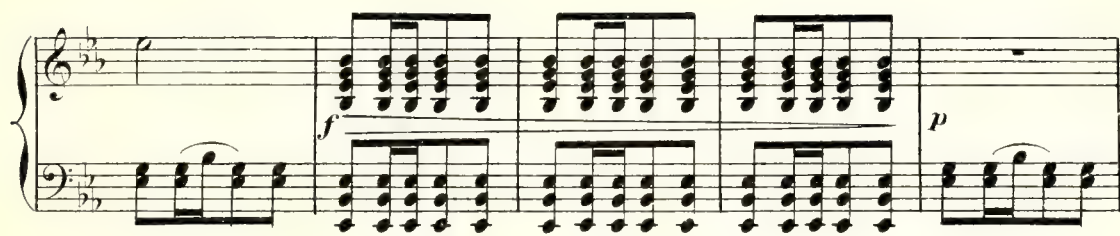
8. *ff*











This page contains six systems of musical notation for piano. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is B-flat major (two flats). The time signature is 3/4. The notation includes various musical elements such as eighth notes, sixteenth notes, and chords. Dynamic markings include *f* (forte) and *sf* (sforzando). The piece concludes with a double bar line and a final chord in the right hand.

This page contains six systems of musical notation for piano. Each system consists of a grand staff with a treble clef and a bass clef. The key signature is two sharps (F# and C#). The notation includes various musical elements such as notes, rests, and dynamic markings.

- System 1:** Treble clef has a key signature change from two sharps to one sharp (F#). Bass clef has a key signature change from two sharps to one sharp (F#). The first measure is marked *mf*.
- System 2:** Treble clef has a key signature change from one sharp to two sharps (F# and C#). Bass clef has a key signature change from one sharp to two sharps (F# and C#). The first measure is marked *f*.
- System 3:** Treble clef has a key signature change from two sharps to one sharp (F#). Bass clef has a key signature change from two sharps to one sharp (F#).
- System 4:** Treble clef has a key signature change from one sharp to two sharps (F# and C#). Bass clef has a key signature change from one sharp to two sharps (F# and C#).
- System 5:** Treble clef has a key signature change from two sharps to one sharp (F#). Bass clef has a key signature change from two sharps to one sharp (F#).
- System 6:** Treble clef has a key signature change from one sharp to two sharps (F# and C#). Bass clef has a key signature change from one sharp to two sharps (F# and C#).

poco cresce

cresc.

dim.

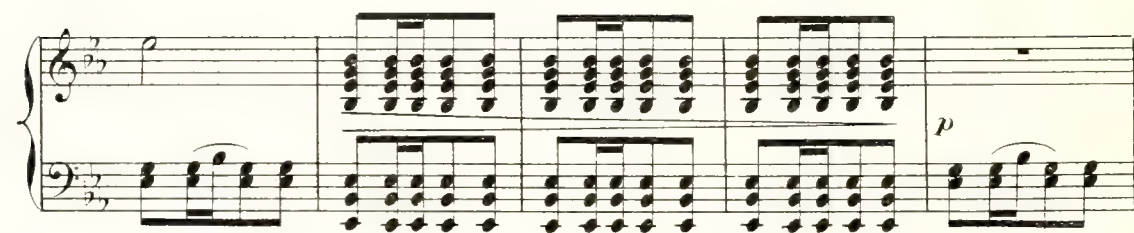
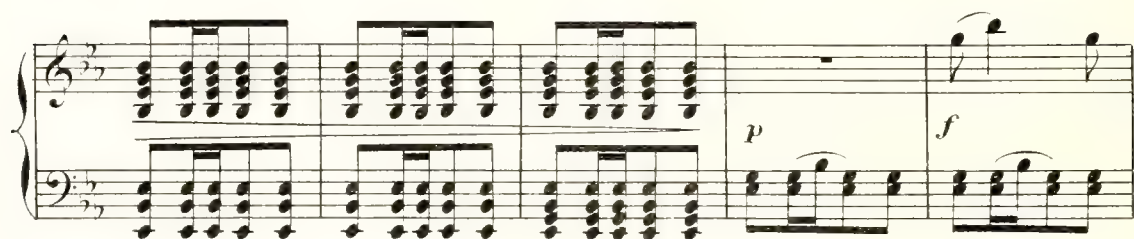
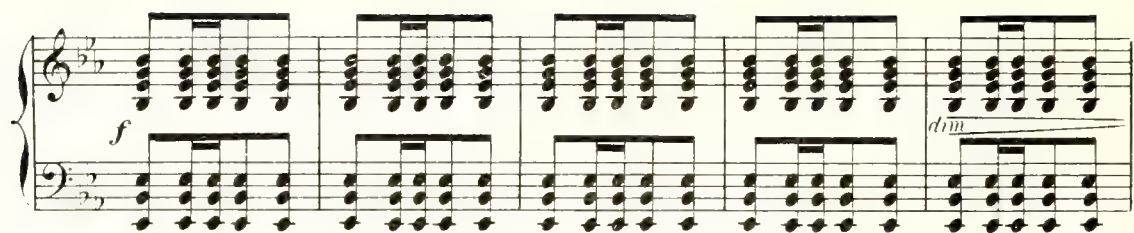
mf

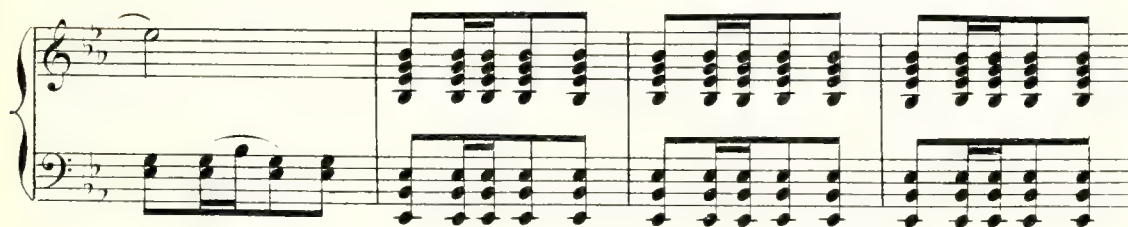
dim.

p

pp







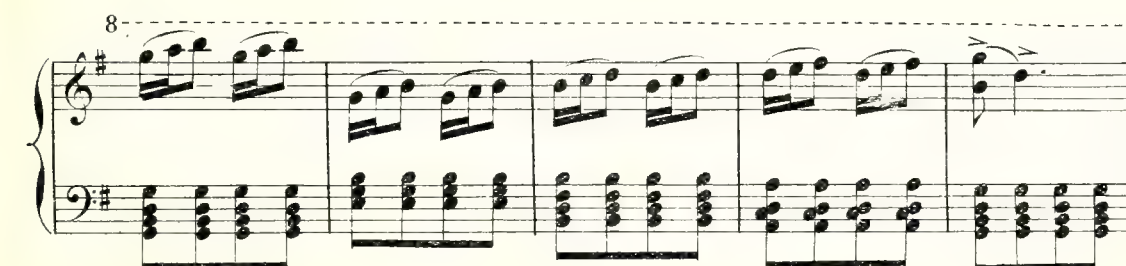
This page of musical notation is for a piano piece, consisting of six systems of staves. The notation includes various musical elements such as dynamics, articulation, and ornaments.

- System 1:** The first system shows a piano introduction with a forte (*f*) dynamic in the right hand and a fortissimo (*ff*) dynamic in the left hand. The right hand features a series of chords, while the left hand has a steady eighth-note accompaniment.
- System 2:** The second system continues the piece, with a fortissimo (*ff*) dynamic in the right hand. The right hand has a series of chords, and the left hand has a steady eighth-note accompaniment.
- System 3:** The third system shows a change in the right hand's melody, with a series of chords and a trill (*tr*) in the left hand. The right hand has a series of chords, and the left hand has a steady eighth-note accompaniment.
- System 4:** The fourth system continues the piece, with a trill (*tr*) in the right hand. The right hand has a series of chords, and the left hand has a steady eighth-note accompaniment.
- System 5:** The fifth system shows a change in the right hand's melody, with a series of chords and a trill (*tr*) in the left hand. The right hand has a series of chords, and the left hand has a steady eighth-note accompaniment.
- System 6:** The sixth system continues the piece, with a trill (*tr*) in the right hand. The right hand has a series of chords, and the left hand has a steady eighth-note accompaniment.



This page contains six systems of musical notation for piano. Each system consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#). The notation includes various musical elements:

- System 1:** Starts with a forte (*ff*) dynamic. The right hand features chords and arpeggios, while the left hand plays a steady pattern of chords.
- System 2:** Continues the patterns from the first system, with some melodic movement in the right hand.
- System 3:** Features a melodic line in the right hand starting with an eighth note, followed by chords. The left hand continues with chords.
- System 4:** Similar to the previous systems, with chords and arpeggios in both hands.
- System 5:** Includes a melodic phrase in the right hand, marked with an '8' and a dashed line, indicating an eighth note.
- System 6:** The final system on the page, showing a continuation of the musical themes.



8-

First system of musical notation, measures 1-5. Treble clef has eighth-note runs. Bass clef has block chords. Measure 5 has a double bar line and a repeat sign.

8-

Second system of musical notation, measures 6-10. Treble clef has eighth-note runs. Bass clef has block chords. Measure 7 has a forte (*f*) dynamic marking.

8-

Third system of musical notation, measures 11-15. Treble clef has eighth-note runs. Bass clef has block chords.

Fourth system of musical notation, measures 16-20. Treble clef has block chords. Bass clef has block chords. Measure 16 has a forte (*f*) dynamic marking. Measure 20 has a mezzo-forte (*mf*) dynamic marking.

Fifth system of musical notation, measures 21-25. Treble clef has block chords. Bass clef has block chords. Measure 21 has a piano (*p*) dynamic marking. Measures 24-25 have a double bar line.

8-

Sixth system of musical notation, measures 26-30. Treble clef has a whole rest. Bass clef has eighth-note runs. Measure 30 has a double bar line.

RIDEAU.

Enchainez.

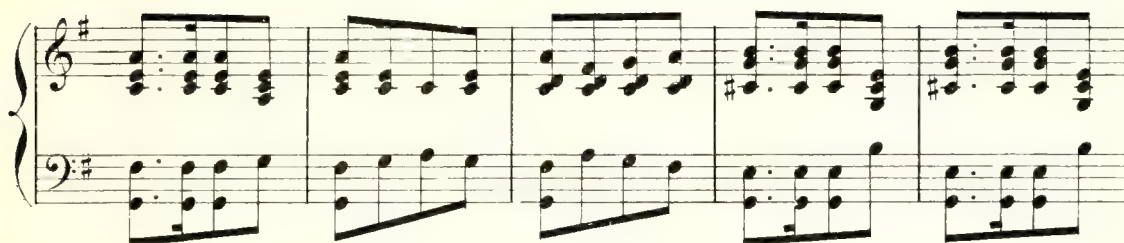
5^e Tableau

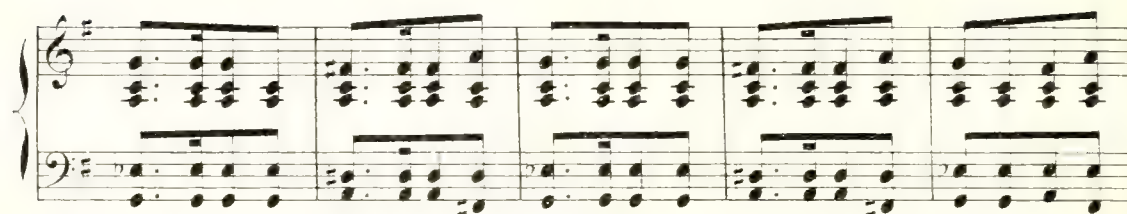
AU BORD DE LA MER.

*Au fond une roche élevée, praticable, surplombant la mer,
Aux premiers plans l'extrémité d'une forêt.*

Même mouv!

(On parle)







RIE Appelez les
femmes délaissées!



LES FEMMES DÉLAISSÉES (Contr.)

First system of the vocal melody and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Nous som - mes de tris - tes é - pou - ses, Fi -". The piano accompaniment features arpeggiated chords with dynamics *dim.*, *p*, and *f*.

Second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics "- de - les au - tant que ja - lou - ses, Car sans". The piano accompaniment continues with arpeggiated chords, featuring dynamics *p*, *f*, and *p*.

Third system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics "ces - se nous — repous - sons Les a - van - ces". The piano accompaniment continues with arpeggiated chords, featuring dynamics *f* and *p*.

Fourth system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics "de beaux gar - çons; Tan - dis qu'en leur hu - meur fou - guen -". The piano accompaniment continues with arpeggiated chords, featuring dynamics *f* and *p*.

F.
D.

se, Nos ma - ris vont cou - rir la guer - se!

ff

(on parle)

p

mf

p

LES MARIS TROMPÉS (Basses)

(avec dignité)

f

Nous

f

p

M. I.

som - mes — les ma - ris trompés; — Nous fû - mes —

f

M. I.

— tant de fois du - pés — Que nous n'en savons plus le

f

M. T.

'comp - - - te. Nos fem - mes nous cou - vrent de hon - te: —

f

M. I.

— Et di - la - pi - dent nos é - cus, —

f

Musical score system 1. The vocal line (bass clef) begins with a whole note, followed by a half note, and then a series of eighth notes marked *f*. The piano accompaniment (treble and bass clefs) features a complex, rhythmic pattern with many beamed sixteenth notes. The lyrics "Nous sommes les ma -" are written below the vocal line.

Musical score system 2. The vocal line (bass clef) continues with a half note marked *p*, followed by a half note, and then a half note. The piano accompaniment (treble and bass clefs) continues with a complex, rhythmic pattern. The lyrics "ris vain - cus!" are written below the vocal line.

Musical score system 3. The piano accompaniment (treble and bass clefs) continues with a complex, rhythmic pattern. The lyrics "ris vain - cus!" are written below the vocal line.

Musical score system 4. The piano accompaniment (treble and bass clefs) continues with a complex, rhythmic pattern. The lyrics "ris vain - cus!" are written below the vocal line.

Musical score system 5. The piano accompaniment (treble and bass clefs) continues with a complex, rhythmic pattern. The lyrics "ris vain - cus!" are written below the vocal line.

LES VIERGES ABANDONNÉES (Sop.)

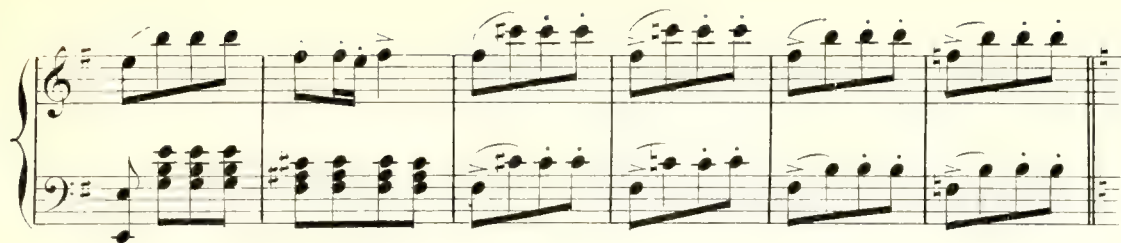
(en traînant les sons)

Nous, les vier - ges a - bandon - né - es, Nous rê - vions de

beaux hy - mé - né - es Que des étran - gers, trop bien mis, Nous avaient ten -

(en traînant les sons)
- drement promis; Et, mainte - nant, — in - for - tu - né - es,

Nous pleurons nos ro - ses fa - né - es!



LES AMANTS BAFQUÉS (Ténors)

f (d'un ton larmoyant)



Et mainte - nant, plus de chan_sons! Nous gé_mis_sons!

Nous gé_mis_sons!

ff

ff

LES ORPHELINS DE L'AMOUR (Enfants Mezzo-Sop.)

No_tre paîs_sance est un mys_

On A.
 - té - re! Nous sommes é - ga - rés sur ter - re: On nous dit en -

ff *f* *ff* *f*

On A.
 - fants de l'A - mour! Mais nous n'avons jusqu'à ce jour, Ja - mais rencon -

ff *f* *ff* *f*

On A.
 (à tue-tête)
 - tre - notre pé - re, Un gredin et lui font la pai - re!

ff *f* *ff* *ff*

fff *ff* *fff*

EROS.
 C'est
 long.

f

T. *un as-sa-si-nat!*
BOBINUS
C'est un pro-cès! Al-

B. - lous! Di-tes-nous vos noms et pré-noms!

And.^{to} con moto. *dolce*
EROS
And.^{to} con moto.
pp
E-ros, dit Cu-pi-don, Cu-pi-don, dit l'A-

T. - mour.
BOBINUS.
Quels furent vos pa-rents, Où vi-tes-vous le jour?

p

Mon berceau par - fu - mé Fut fi - le de Cy - thè - re, C'est là que

pp

Mars, Men - gen - dra, pa - rait - il, de la bel - le Vénus.

PALMAJOR.

Dieu militai - re!

(avec un sourire triste.)

Tous ces détails sont bien con - nus! Pourquoi le

MARINDOL.

Professi - on?

f *3*

p *ff* *dim.*

cresc. *f*

tai - re? Dieu dans le ciel, Roi sur la ter - re!

f *ff* *3*

Tempo 1^{re}

BOBINUS.

f Il fait commettre à tous de monstrueux péchés. Les témoins à

mf

rit. **All^o**

charge, ap - pro - chez!

Contr. *f* très rythmé

Ah! jo-li gre-

Basses. *f*

Ah! jo-li gre-

All^o

f suivez. *f* *p*

- din, monstre au museau ro-se, De tous nos mal-heurs, toi seul fus la

- din, monstre au museau ro-se, De tous nos mal-heurs, toi seul fus la

C.
cause. On t'a pris tant mieux! nous te maudis- sons, Roi des po- lis-
B.
cause. On t'a pris tant mieux! nous te maudis- sons, Roi des po- lis-
Piano
Piano

Sop.
Trop cruel E- ros, jusqu'au fond de
Ténors.
Trop cruel E- ros, jusqu'au fond de
C.
- sons!
B.
- sons!
Piano
ff
p

S.
l'â-me, Tu nous a bles- sés de tes traits de flamme, Et nous n'avons
T.
l'â-me, Tu nous a bles- sés de tes traits de flamme, Et nous n'avons
Piano

eu par toi que dou-leurs, Que sou-pirs et pleurs!

eu par toi que dou-leurs, Que sou-pirs et pleurs!

ff

LES ENFANTS (Cont.) *ff*

Drôle, attends un peu, c'est bien par ta faute Que nous ne se-

ff

-rons jamais de la hau-te, C'est ta faute, A-mour, si nous n'avons

ff

Sop. *ff* **TOUS**
Gredin, sois maudit, sois maudit, ca_

Contr. *ff*
pas Con - nu nos pa - pas. Gredin, sois maudit, sois maudit, ca_

Ténors. *ff*
Gredin, sois maudit, sois maudit, ca_

Basses. *ff*
Gredin, sois maudit, sois maudit, ca_

8

animent et crescendo.

S. *ff*
_nail_le! On te plu_me - ra comme u_ne vo - lail_le! Chena -

C. *ff*
_nail_le! On te plu_me - ra comme u_ne vo - lail_le! Chena -

T. *ff*
_nail_le! On te plu_me - ra comme u_ne vo - lail_le! Chena -

B. *ff*
_nail_le! On te plu_me - ra comme u_ne vo - lail_le! Chena -

8 *animent et crescendo.*

Presto.

S. *ff*
 - pan! Vaurien! Galvadeux! Bandit! A-mour,
 C. *ff*
 - pan! Vaurien! Galvadeux! Bandit! A-mour,
 T. *ff*
 - pan! Vaurien! Galvadeux! Bandit! A-mour,
 B. *ff*
 - pan! Vaurien! Galvadeux! Bandit! A-mour,
 8. *ff*
Presto.

S. **Tempo 1^o All^o**
 sois — mau_dit!
 C. **Tempo 1^o All^o**
 sois — mau_dit!
 T. **Tempo 1^o All^o**
 sois — mau_dit!
 B. **Tempo 1^o All^o**
 sois — mau_dit!
 8. *ff*
f dim

(On parle.)
mf

p

— BOBINUS. RÉP. C'est ce que
je lui reproche!

f

La cause est en ten-

fp

du - e, La sen - tence est ren - du - e; A

p

ff

l'eau! A l'eau! A l'eau! — Monsieur de Cu - pi -

ff

do!

Sop. *f*
La cause est en_ten_du_e;

Mezzo-Sop. et Contr. *f*
La cause est en_ten_du_e;

Tenors. LABRICHE, MARINDOL. *f*
La cause est en_ten_du_e;

Basses. PALMAJOR. *f*
La cause est en_ten_du_e;

ff

La sen_tence est ren_du_e; A

La sen_tence est ren_du_e; A

La sen_tence est ren_du_e; A

La sen_tence est ren_du_e; A

ff

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in 4/4 time and sing the lyrics "Feau! A Feau! A Feau! Mon_sieur de Cu_pi_". Each vocal staff has a *cresc.* marking above the first three measures. The piano accompaniment is in 4/4 time and features a rhythmic pattern of eighth and sixteenth notes. The piano part has a *cresc.* marking above the first three measures.

S.
Feau! A Feau! A Feau! Mon_sieur de Cu_pi_

M.S.
C.
Feau! A Feau! A Feau! Mon_sieur de Cu_pi_

T.
Feau! A Feau! A Feau! Mon_sieur de Cu_pi_

B.
Feau! A Feau! A Feau! Mon_sieur de Cu_pi_

cresc.

cresc.

cresc.

cresc.

Second system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in 4/4 time and sing the lyrics "_ do!". Each vocal staff has a *ff* marking above the first measure. The piano accompaniment is in 4/4 time and features a rhythmic pattern of eighth and sixteenth notes. The piano part has a *ff* marking above the first measure and a *dim.* marking above the last measure.

S.
_ do!

M.S.
C.
_ do!

T.
_ do!

B.
_ do!

ff

ff

ff

ff

dim.

f

Par - a - vos

Andante.

fous!

Andante.

p *f* *pp*

p

C'est par moi seul que, chaque an - né - e, La na - ture est belle au prin -

ppp

p

- temps. Comme une vierge de vingt ans Que l'on pa-re pour l'hymé.

pp

E. *no - e. J'a - vi - ve la splendeur des*

pp

E. *cieux, Je rends gra - ci - eu - se la ter - re,*

E. *p Je la fais reflé - vir pp par un di - vin mys - tère,*

pp

E. *dim. Pour quel - le - rie à tous les yeux. f Sans*

dim. *mf*

moi, les fleurs resteraient clo - ses, Et si je meurs,

dim. *pp*

p *dim.* *All: molto.*

adieu les ro - ses!

Sop. *ff* A l'ean! A l'ean! A

Tén. *ff* A l'ean! A l'ean! A

Basses. *ff* A l'ean! A l'ean! A

All: molto.

dim. *pp* *ff*

S. l'ean! Mon_sieur de Cu - pi - do!

T. l'ean! Mon_sieur de Cu - pi - do!

B. l'ean! Mon_sieur de Cu - pi - do!

ff

Andante.

S.

T.

B.

Andante.

fp

-EROS.

p

Mê - me ceux — que j'ai fait souffrir —

pp

E.

Me doivent des heu - res bé - ni - es!

p

Pour vous, les vo-lup-tés su-a- - ves sont fi-ni -

pp

dim

-es. Pauvres gens, si je dois mou - rir!... *f* Len -

dim

- nui - - ra de vous sa proi - - e,

dim

mf Et si je meurs, *p* a-dieu la joi - e! *dim.* **All.^o molto**

pp *dim* *pp* **All.^o molto.**

Sop. *ff*
A l'eau! A l'eau! A l'eau! Mon_sieur

Tén. *ff*
A l'eau! A l'eau! A l'eau! Mon_sieur

Basses. *ff*
A l'eau! A l'eau! A l'eau! Mon_sieur

ff

S.
de Cu - pi - do!

T.
de Cu - pi - do!

B.
de Cu - pi - do!

ff

(On parle)

dim.

p

RÉP: C'est moi qui lui ai ouvert!

Andantino.

— FIDÉLIA

Sans lenteur.

Je prendrai ta dé-fen-se, A

— ÉROS

Chère Fi-dé-li-a, — mer-ci, mais c'est en vain, Car je

dim.

RÉP: Ce serait trop bête!

Moderato.

suis condamné — d'a-van-ce!.. —

Moderato.

— GERTRUDE

C'est moi — qui par-le-rai Pour ce monstre a-do-

G. *ré!* Vous m'écou-terez bien, vous tous,

ff *fp*

Tempo di Polka. *p*

G. bon gré mal gré! Je de -

fp *f* *dim.*

G. - man-de mi-sé-ri - cor-de Pour ce petit dieu, pa-tron des a - mants; C'est un vau -

p

G. - rien, - je vous l'ac - cor-de, Mais nous lui de - vons de si bons mo-ments. Moi, l'A -

pp

suivent.

G. *pp*

_mour me rend tou-te a-cho-se. De la tête aux pieds, j'en ai le fris-

G. *p*

_son, Il me fait voir la vie en ro-se; Je ne vivrais pas sans ce pol-is-

G. *mf*

_son! Lorsqu'on n'est ni sot-te, ni pru-de, Trouver le bon-heur n'est pas si ma-

G. *rit.*

_lin: Mesdames, croyez en Ger-trude, C'est gentil, l'A-mour et c'est bon tout plein.

p

Ab! mes - sieurs, vous seriez trop bê - tes, De tu - er ce dieu, la crème des

suivez.

p

f

dieux! Lâ - chez - le, ni - gards que vous é - tes,

f

en mesure.

f *ff*

On ne trouve - ra - jamais rien de mieux!

en mesure.

f *ff*

FIDELIA.

BOBINUS.

Grâ - ce pour lui!

As - sez! la cause est en - ten - du - e! Que la sen -

Grà - - ce pour lui! Grà - - ce!

- tence soit ren - du - - e! Non, non, non, non! Point de pi -

Sop. Non, non, non, non! Point de pi -

Tén. Non, non, non, non! Point de pi -

Basses Non, non, non, non! Point de pi -

Grà - - ce!

- tié! Qu'il soit sur l'heure cha-ti - é, Qu'il soit sur l'heure cha-ti -

- tié! Qu'il soit sur l'heure cha-ti - é, Qu'il soit sur l'heure cha-ti -

- tié! Qu'il soit sur l'heure cha-ti - é, Qu'il soit sur l'heure cha-ti -

- tié! Qu'il soit sur l'heure cha-ti - é, Qu'il soit sur l'heure cha-ti -

Moderato.

ff 8

Grâ - - - - ce!

- ÉROS.

p

Je vois - qu'il faut cé -

ff

- é!

ff

- é!

ff

- é!

ff

- é!

ff Moderato.

dim.

E

- der!... Fi-dé-li-a, tu m'ai - mes, O chère enfant, re -

dim.

- çois mes pa-ro - les su - prê - mes: Gar - de pi-eu-se -

dim.

pp

ment le cul - te de l'A - mour, Car je puis, grâce à toi,

ppp

a Tempo. — FIDÉLIA *p*

rit. Oui.

res - sus - ci - ter un jour!

rit. a Tempo. *pp*

All^o moderato.

je me sou - vien - dra!..

BOBINUS *f*

Si - len - ce! Qu'on le sai -

All^o moderato.

dim. ppp f

B.

sis - se, qu'on le lan - ce! Hop! La cul -

Animato. — FIDÉLIA *f*

O jus - tes dieux! Vo - yez -

— bu - te!

Animato.

mf *fp* *mf*

f

-vous ce crime o-di - eux?..

fp *mf*

ff

Grâ - ce!

— BOBINUS *f*

Laissez pas - ser la jus - ti - ce des

fp

f

f

f

ff

ff

vieux!

Sop. Mezzo. Contr.

Ténors.

Basses.

É - pou - ses dé - lais - sé - es, Vier - ges qu'il a bles - sé - es,

É - pou - ses dé - lais - sé - es, Vier - ges qu'il a bles - sé - es,

É - pou - ses dé - lais - sé - es, Vier - ges qu'il a bles - sé - es,

f

f

f

ff

ff

Ma - ris jaloux, ri - ons, chan - tons, plus de re - mords! Or - phelins mi - sé -

Ma - ris jaloux, ri - ons, chan - tons, plus de re - mords! Or - phelins mi - sé -

Ma - ris jaloux, ri - ons, chan - tons, plus de re - mords! Or - phelins mi - sé -

ra - bles, Vic - times in - nom - bra - bles, Vic - ti - mes de l'A - mour, chantons, —

ra - bles, Vic - times in - nom - bra - bles, Vic - ti - mes de l'A - mour, chantons, —

ra - bles, Vic - times in - nom - bra - bles, Vic - ti - mes de l'A - mour, chantons, —

— BOBINUS

Ê - tes-vous prêts?

l'Amour est mort! —

l'Amour est mort! —

l'Amour est mort! —

— FIDÉLIA.
Grà - ce!

— LABRICHE.
Oui!

— MARINDOL.
Oui!

— BOBINUS.
Qu'il pi - rou - et - te dans l'es - pa -

— PALMAJOR.
Oui!

ff

avec les Basses

— ce!

Sop.
Un! Deux! Trois!

Tén. LABRICHE, MARINDOL.
Un! Deux! Trois!

Basses. PALMAJOR.
Un! Deux! Trois!

ff (Coup de tonnerre, nuit complète)

Hop! Ah!...

Hop! Ah!...

Hop! Ah!...

ff *dim.*

p

pp *mf*

f

Fin du 2^e Acte.

ACTE III.

4^e Tableau.

UNE PLACE PUBLIQUE

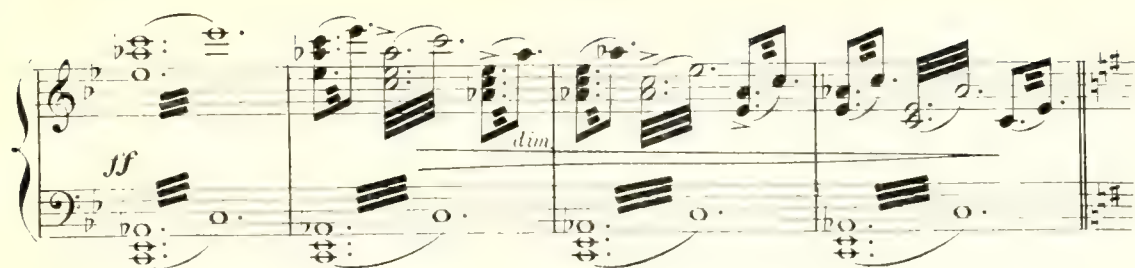
*A gauche, un cabaret, au dessus maison de Bobinus; plus haut la rue. —
En face, une mairie, deux fenêtres ouvertes au rez-de-chaussée au dessus desquelles on lit:
BUREAU DES NAISSANCES, BUREAU DES MARIAGES. — A droite, boutique de Marindol, drapier; un mont de piété,
boutique de Labriche, bijoutier. — Une fontaine au milieu de la place.*

ENTR' ACTE.

Poco animato.

PIANO. *f*

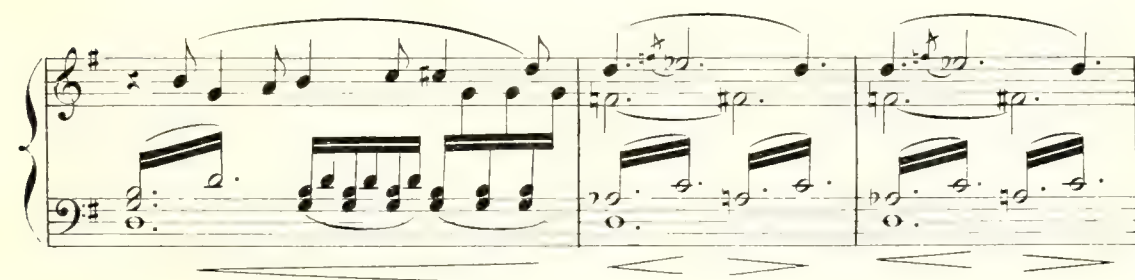
CRISTO.



First system of musical notation. The treble clef staff contains a series of chords and single notes, with a *dim* (diminuendo) marking. The bass clef staff features a *ff* (fortissimo) dynamic marking and a series of chords.



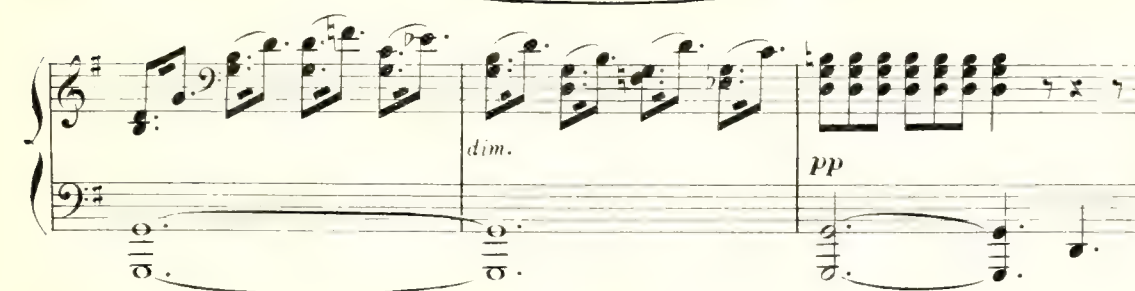
Second system of musical notation. The treble clef staff contains a series of eighth notes and chords. The bass clef staff features a series of chords and eighth notes.



Third system of musical notation. The treble clef staff contains a series of eighth notes and chords. The bass clef staff features a series of chords and eighth notes.



Fourth system of musical notation. The treble clef staff contains a series of eighth notes and chords. The bass clef staff features a series of chords and eighth notes. The word **RIDEAU.** is written above the treble staff. The dynamic *p* (piano) is marked in the bass staff.



Fifth system of musical notation. The treble clef staff contains a series of eighth notes and chords. The bass clef staff features a series of chords and eighth notes. The dynamic *dim.* (diminuendo) is marked in the bass staff, and *pp* (pianissimo) is marked in the treble staff.



Sixth system of musical notation. The treble clef staff contains a series of chords and eighth notes. The bass clef staff features a series of chords and eighth notes.

4^e Tableau.N^o 14.

MUSIQUE DE SCÈNE.

RÉP: Pendu?

Oh! non, pas ça!

Entrée de Malaquoï.

And^{no} con moto. (On parle)

PIANO.

Musical score for the entrance of Malaquoï. The score is in G major (one sharp) and 2/4 time. It consists of two systems of staves. The first system includes a piano (p) dynamic marking. The melody is in the right hand, and the bass line is in the left hand.

Rentrée de Bobinus.

Musical score for the entrance of Bobinus. The score is in G major (one sharp) and 2/4 time. It consists of two systems of staves. The melody is in the right hand, and the bass line is in the left hand.

— BOBINUS: Un verre d'ali.

Musical score for Bobinus's line. The score is in G major (one sharp) and 2/4 time. It consists of two systems of staves. The melody is in the right hand, and the bass line is in the left hand. A piano (p) dynamic marking is present at the end of the second system.

—MALAQUOI:
 —cante? Non, non, une gomme! Robinus sort.



Entrée de Léo.



Il va à la table,

tend la main à Malaquai

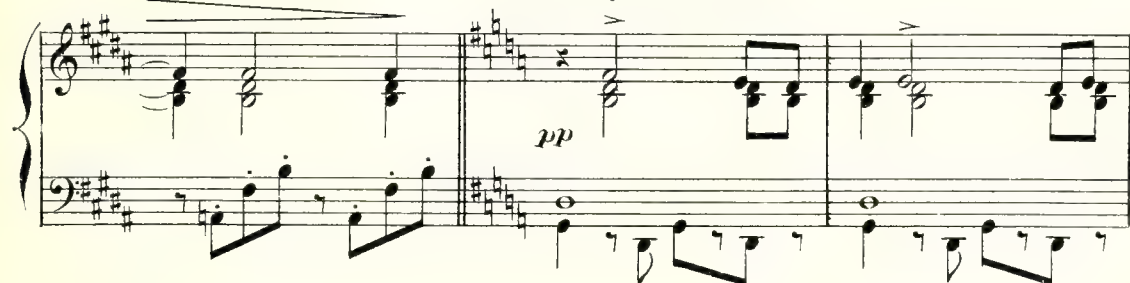


et s'assied.

un temps.



MALAQUOI: Que deviens-tu?



—LÉLIO: Je m'ennuie!..

Et toi? —MALAQUOI: Moi aussi!

Entrée



de Bobinus.



—BOBINUS: Un verre de parfait amour? —LÉLIO: Non, non!.. —BOBINUS: Quoi donc, alors?



—LÉLIO: Ça!

Bobinus sort.



—BOBINUS: Les gommeux!..



Enchaînez.

N° 15.

SCÈNE DU CAMELOT.

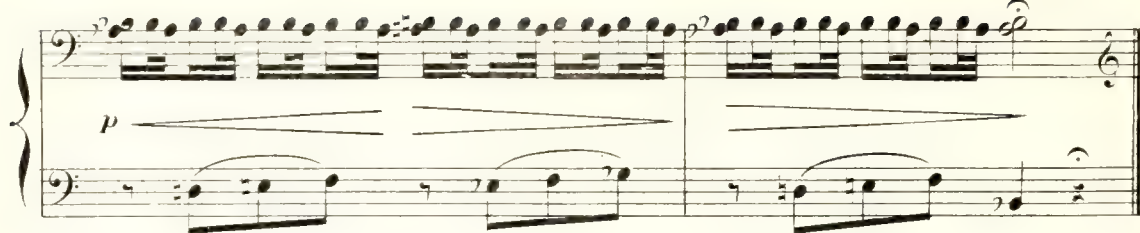
Stesso Tempo. (On parle)

PIANO.

p

The musical score is written for piano and consists of five systems of staves. The first system is marked 'PIANO.' and 'p'. The music features a complex, fast-paced melody in the right hand, often with triplets and sixteenth notes, and a more rhythmic, chordal accompaniment in the left hand. The score includes various musical notations such as slurs, accents, and dynamic markings like 'p' and 'piano.' The overall style is characteristic of 19th-century French piano music.

REP: A moi
la nature!



N. 15.

SCÈNE DE LA BOUQUETIÈRE.

Mouv^t de Valse.

La Bouquetière



entre,

voit Lélío, pose ses fleurs devant lui.



— LÉLIO: Quoi?... La Bouquetière tend la main.

— LÉLIO: Pas de



monnaie!

LA BOUQUETIÈRE, (mimé): Imbécile! Elle va à Malaquai.

pp

(Mimé): Tiens!

Il est gentil!

Elle s'assoit près de Malaquai.

Elle glisse une fleur dans le pourpoint de

Malaquai.

Malaquoï leve le nez et retire la fleur.

— LA BOUQUETIERE (parlé): De l'argent?

Non!

En baisant...

Là!

Malaquoi lui rend la fleur, (parté): Pas de monnaie!

The first system of music is a piano accompaniment. The right hand (treble clef) plays a melody in G major, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes, starting with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3. The dynamic is marked *f* (forte). There is a fermata over the first measure of the right hand.

Elle va vers les jeunes

The second system of music continues the piano accompaniment. The right hand (treble clef) plays a melody in G major, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes, starting with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3. The dynamic is marked *dim.* (decrescendo). There is a fermata over the first measure of the right hand.

gens qui sont assis près de la fontaine.

The third system of music continues the piano accompaniment. The right hand (treble clef) plays a melody in G major, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes, starting with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3.

The fourth system of music continues the piano accompaniment. The right hand (treble clef) plays a melody in G major, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes, starting with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3.

The fifth system of music continues the piano accompaniment. The right hand (treble clef) plays a melody in G major, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes, starting with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3.

Elle essaie vainement d'attirer leur



attention.



furieuse,



Elle trempe un bouquet dans l'eau de la fontaine et asperge les jeunes gens.



— LA BOUQUETIÈRE, (Mimé):

Oh!... pardon!...

Laissez-moi réparer!...

First system of musical notation for La Bouquetière (Mimé). The score is in G major (one sharp) and 4/4 time. The piano part begins with a *pp* (pianissimo) dynamic. The vocal line starts with a whole rest, followed by a half note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piano accompaniment consists of a steady eighth-note bass line (G2, A2, B2, C3, D3, E3, F#3, G3) and a melody of half notes in the right hand (G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4).

Second system of musical notation for La Bouquetière (Mimé). The vocal line continues with eighth notes: C4, B3, A3, G3, F#3, E3, D3, C3. The piano accompaniment continues with the same eighth-note bass line and half-note melody in the right hand.

— LES JEUNES GENS, (Mimé):

Inutile!...

Ils sortent.

First system of musical notation for Les Jeunes Gens (Mimé). The piano part begins with a *p* (piano) dynamic. The vocal line starts with a whole rest, followed by a half note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piano accompaniment consists of a steady eighth-note bass line (G2, A2, B2, C3, D3, E3, F#3, G3) and a melody of half notes in the right hand (G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4).

La Bouquetière déçue,

(Parté): Rien à

Second system of musical notation for La Bouquetière déçue. The piano part begins with a *p* (piano) dynamic. The vocal line starts with a whole rest, followed by a half note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piano accompaniment consists of a steady eighth-note bass line (G2, A2, B2, C3, D3, E3, F#3, G3) and a melody of half notes in the right hand (G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4).

faire!...

plus d'amour!...

Elle sort.

Third system of musical notation for La Bouquetière déçue. The piano part begins with a *f* (forte) dynamic. The vocal line starts with a whole rest, followed by a half note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piano accompaniment consists of a steady eighth-note bass line (G2, A2, B2, C3, D3, E3, F#3, G3) and a melody of half notes in the right hand (G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4).

Enchaînez

SCÈNE DE LA NOURRICE.

*Molto mod^{to}*RÉP: Qu'est-ce que le
prince va faire de moi?

PIANO. *f*

Entre une nourrice portant son nourrisson.

Entrent deux soldats, se promenant.

p

La nourrice regarde la boutique du bijoutier.

f

Les soldats vont à la boutique du drapier.

p

La nourrice s'assoit près de la fontaine.

Musical score for the first system, featuring a piano introduction in 6/8 time with a forte (*f*) dynamic. The melody is in the right hand, and the bass line is in the left hand.

Bobinus lui apporte une chaise.

Musical score for the second system, continuing the piano introduction in 6/8 time with a forte (*f*) dynamic. The melody is in the right hand, and the bass line is in the left hand.

Les soldats remontent au fond du théâtre, revenant sur leurs pas.

Musical score for the third system, featuring a piano introduction in 2/4 time with a piano (*p*) dynamic. The melody is in the right hand, and the bass line is in the left hand.

Musical score for the fourth system, continuing the piano introduction in 2/4 time with a piano (*p*) dynamic. The melody is in the right hand, and the bass line is in the left hand.

Bobinus va à eux: Un champoreau, militaire?

1^{er} SOLDAT: Un lait.

Musical score for the fifth system, featuring a piano introduction in 2/4 time with a piano (*p*) dynamic. The melody is in the right hand, and the bass line is in the left hand.

— BOBINUS, (au 2^e Soldat): Et vous?— 2^e SOLDAT: Pour deux!

— BOBINUS: Très bien, mettez-vous là, je vais vous avancer une table.

(Mimé)

— LES SOLDATS: Qu'en dis-tu? Ici? Là? M'est égal! M'est égal!

Allons!

Ils s'assoient.

La nourrice se lève, dépose le nourrisson sur le banc.

Elle s'assoit, le dos au public, et ôte



son fichu.

Le 1^{er} Soldat tombe en arrêt sur



le fichu,

et le prend.

Il le montre au 2^d Soldat.



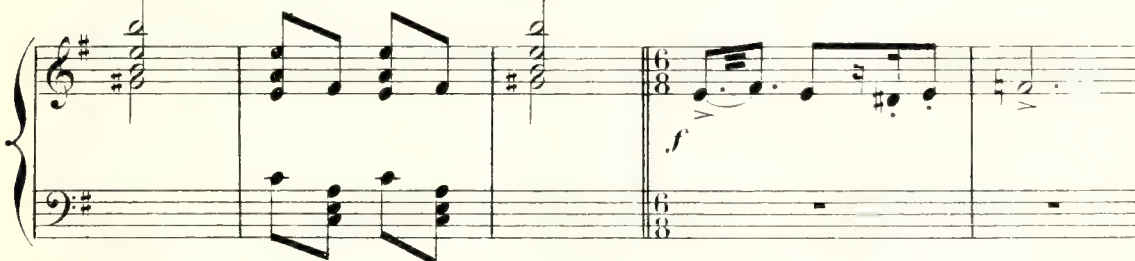
(Mimé)

Le 2^d Soldat le prend: Merci! Le 1^{er} Soldat le reprend: Mais non! C'est à elle. Le 1^{er} Soldat: Dis donc



Qu'est-ce
qu'elle fait?

Le 2^d Soldat (troublé): Ma foi, je n'en sais rien. Ils restent immobiles, les yeux fixés sur la nourrice)
Elle se dégrafe,



prend son nourrisson, se rasseoit et l'allait.



Le 1^{er} Soldat sursaute,
le 2^d ferme les yeux.

Le 1^{er} Soldat très gêné, prend le fichu, se lève, et le

Poco animato.



déplic entre lui
et la nourrice.

Le 2^d Soldat se lève: Allons nous-en!



Le 1^{er} Soldat laisse tomber le
fichu sur l'épaule de la nourrice.

Ils s'en vont, scandalisés.



— BOBINUS:
Les capons!...



(On parle)

— BOBINUS parle à la nourrice.

BÉP: Il est de
l'année dernière.

— BOBINUS: Tout est bien fini!..



Enchaînez.

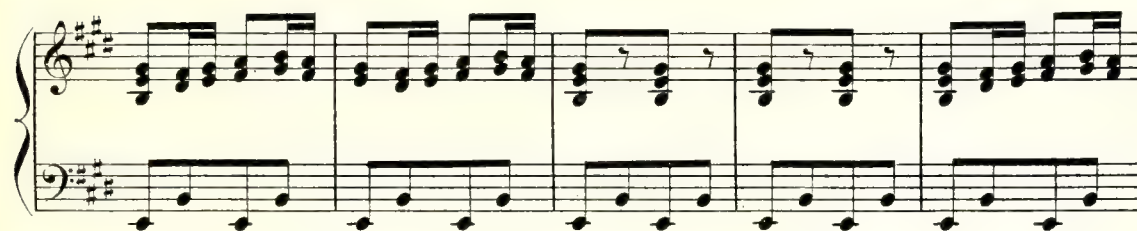
N^o 18.

SCÈNE DE PALMAJOR

Mouv^t de Pas redoublé.

PLANO *pp*

The musical score is written for piano in 2/4 time. It consists of five systems of music, each with a grand staff (treble and bass clef). The first system is marked *PLANO* and *pp*. The melody in the right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line. The second system introduces trills (*tr*) in the right hand. The third system continues with trills and includes a repeat sign. The fourth system features more complex chordal textures. The fifth system concludes with trills and a final chord. The overall style is characteristic of 19th-century French piano music.



N° 19.

DUO

FIDÉLIA. FORTUNY.

Andante con moto.

RÉP: Imbécile, va!..

FIDÉLIA.

FORTUNY.

(On parle)

Andante con moto.

PIANO.

fp

— FIDÉLIA.

Non! — Ce n'est pas pos.

RÉP: Et c'est tout...

*fp**dim.*

sible, et — je ne puis le croire!..

dim.

E. *Avez-vous perdu la mé-moi-re? Hé-las! Avez-vous ou-bli*

8: fp

E. *-é Que vo-tre cœur au mien fut doucement li-é? Tout ce-*

a Tempo.

suivez.

a Tempo.

opesc

E. *-la ne fut-il qu'un son-ge? -FORTUNY. (avec embarras)*

p

Je neveux pas faire un men-

pp

E. *J'é-*

mf

Fo. *-son-ge... Vrai-ment, il m'en souvient fort peu!..*

mp

dim. molto.

pp

poco rit.

-tais u - ne vierge i - gno - ran - te; L'A - mour m'avait laissée encore indif - fé -

mf

suivent.

Poco animato.

- ren - te; Quand, par le pouvoir de ce

Poco animato.

mf

p

cresc.

dieu, Vo - tre vue é - veil -

mf

p

f

- la tout - à - coup mes ten - dres - - - ses...

cresc.

f

Nous rê - va - mes, a - lors,

dî - nef - fa - bles i - vres - ses, De su -

- prè - mes fé - li - ci - tés!

ri - te - nu - to.
dimin.

a Tempo. *FIDÉLIA.* *p*
 Vous en dou - tez?..

FORTUNY. *p*
 Se - rait - il vrai? ..

a Tempo.
p *pp*

p très expressif.
 Ah! si vo - tre cœur me re - ni - e.. Je n'ai plus rien à

pp *suivrez.*

dim. *rit.* *a Tempo.* *p*
 dire et ma joie est fi - ni - e!.. Ô le douloureux change -

rit. *a Tempo.*
dim. *p*

ment! *Ô le douloureux change - ment!*

FORTUNY. *p*
 Ô le singulier change - ment! *Ô le singulier change -*

p

De cet a_mour — si tendre, hé_las! — dans sa — pen —

p

— ment!... De cet a_mour — si tendre, hé_las! — dans

p

dim. *p*

— sé — e, La mé_moi — re s'est ef_fa_cé — e!..

p

sa — pen_sé — e, La mé_moi — re s'est ef_fa_cé — e!..

p

p *p*

O le dou_loureux chan_ge — ment! — Com —

p

O le sin_gu_lier chan_ge —

p

1. *bien* sa pas-si-on fut bré-ve!...
 2. *ment* Com-bien sa pas-si-on fut bré-

1. *p* Me voi-là de-vant lui,
 2. *p* Elle est là, de-vant moi,

1. *f* je l'ai-me, et comme en rê-ve, Il me re-
 2. *f* qui m'ai-me, et comme en rê-ve, Je

T. *- gar - de tris - te - ment !..* *p* *Il me re -*
 Fo. *la re - gar - de tris - te - ment !..* *p* *Je*
 Piano accompaniment with chords and a melodic line in the right hand, and a bass line with a double bar line and a repeat sign.

T. *- gar - de tris - te - ment !..* *p* *O le douloureux chan - ge -*
 Fo. *la re - gar - de tris - te - ment !..*
 Piano accompaniment with chords and a melodic line in the right hand, and a bass line with a double bar line and a repeat sign.

T. *ment !* *pp* *O le dou - lou - reux chan - ge -*
 Fo. *p* *O le sin - gu - lier chan - ge - ment !*
 Piano accompaniment with chords and a melodic line in the right hand, and a bass line with a double bar line and a repeat sign.

1. *pp* *ppp*

ment! le dou_lou_reux chan_ge - ment!..

2. *pp* *ppp*

O le sin_gu_lier chan_ge - ment!..

dim. *ppp*

(on parle) **Poco animato.**

pp

ppp

REP: Ah! retrouver Eros!
retrouver l'Amour!

FINALE.

(GERTRUDE, SIDONIE, ZERLINE, BRUYÈRE, LES CHŒURS)

All^o moderato.GERTRUDE.
SIDONIE.ZERLINE.
BRUYÈRE.SOPRANI.
CONTRALTI.

TÉNORS.

(On parle)

BASSES.

All^o moderato.

PIANO.

f *p* *fp*

poco cresc.

Sop. Contr. GERTRUDE, SIDONIE, ZERLINE, BRUYERE.
Ténors.
Basses.

RÉP: A votre tour! Monsieur de Cupido!

A l'eau! A l'eau! Monsieur de Cupi - do! A l'eau! A

L
 S
 T
 B
 P
 L'eau! Monsieur de Cupi - do!
 L'eau! Monsieur de Cu-pi - do!
 L'eau! Monsieur de Cupi - do! (On parle) BEP: Au travers du corps!
 fp
 pizz

All^o molto.

S. C. *f* A l'eau! A l'eau! Mon_sieur de Cu_pi -

T. *f* A l'eau! A l'eau! Mon_sieur de Cu_pi -

B. *f* A l'eau! A l'eau! Mon_sieur de Cu_pi -

ff

S. C. - do! A l'eau! A l'eau! Mon_sieur de Cu_pi -

T. - do! A l'eau! A l'eau! Mon_sieur de Cu_pi -

B. - do! A l'eau! A l'eau! Mon_sieur de Cu_pi -

S. C. *ff* - do! (rises) Ah!

T. *ff* - do! Ah!

B. *ff* - do! Ah!

ff

8-

Soprano: Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!

Tenor: Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!

Bass: Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!

8

Pressez.

Soprano: Ah! Ah! Ah!

Tenor: Ah! Ah! Ah!

Bass: Ah! Ah! Ah!

8

RÉP: Rendez donc service à l'humanité..

RIDEAU.

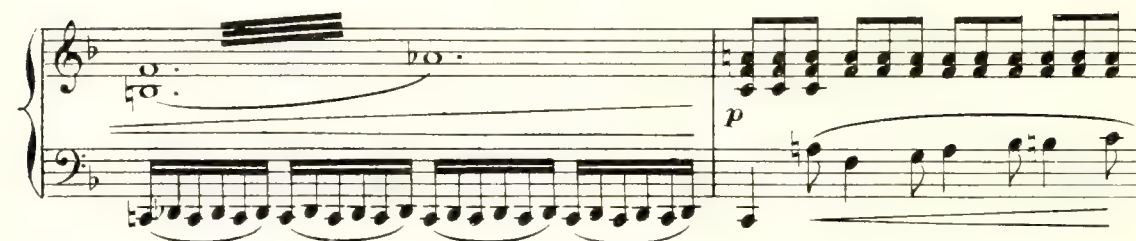
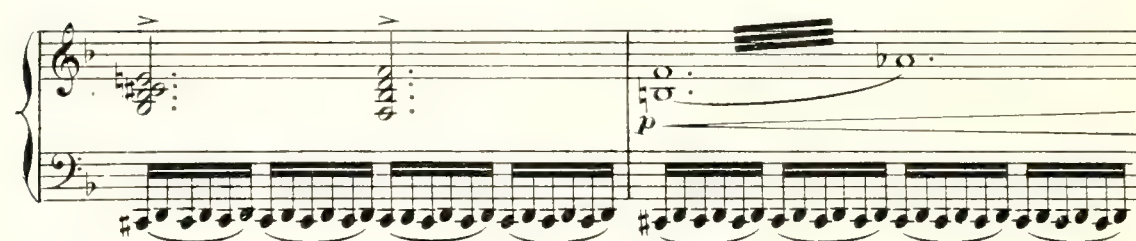
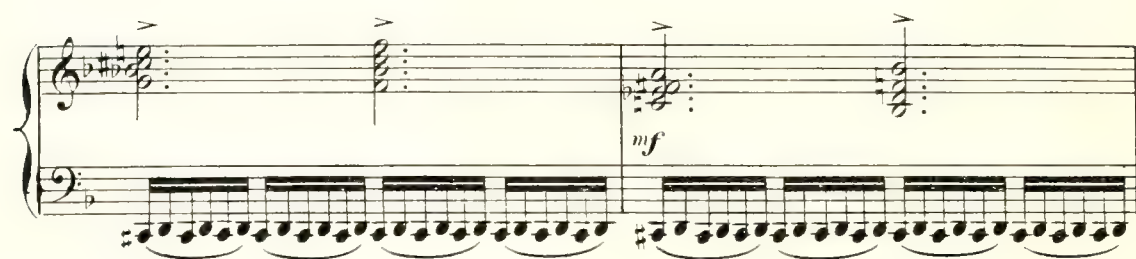
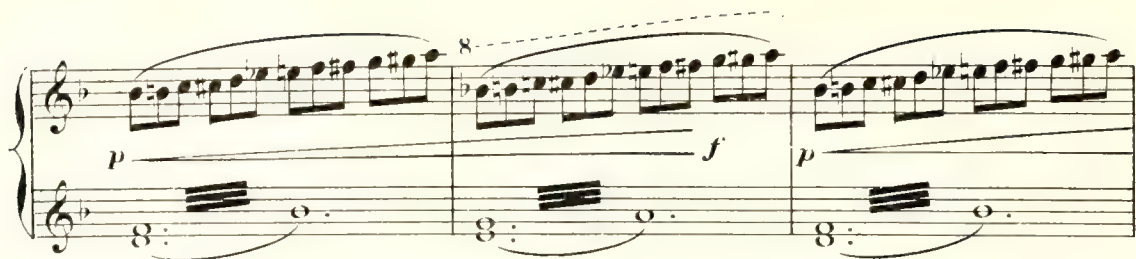
ff

AU BORD DE LA MER

*Même décor qu'au 3^e Tableau***ORAGE.**All.^o moderato.

PIANO.

The musical score is written for piano and consists of six systems of grand staff notation. Each system contains a treble staff and a bass staff. The time signature is 12/8, indicated at the beginning of the first system. The key signature has one flat (B-flat). The tempo is marked 'All.^o moderato.' and the dynamics are marked 'PIANO.' and 'p'. The score features a variety of musical textures, including arpeggiated chords, flowing sixteenth-note passages in the right hand, and steady eighth-note or sixteenth-note patterns in the left hand. The piece concludes with a final chord in the bass staff.





First system of musical notation. The treble clef staff contains a series of chords, each marked with an accent (>) and a repeat sign. The bass clef staff contains a continuous eighth-note accompaniment. The dynamic marking *ff* (fortissimo) is present.



Second system of musical notation. The treble clef staff contains a series of chords, each marked with an accent (>) and a repeat sign. The bass clef staff contains a continuous eighth-note accompaniment. The dynamic marking *mf* (mezzo-forte) is present.



Third system of musical notation. The treble clef staff contains a series of chords, each marked with an accent (>) and a repeat sign. The bass clef staff contains a continuous eighth-note accompaniment. The dynamic marking *p* (piano) is present.



Fourth system of musical notation. The treble clef staff contains a series of chords, each marked with an accent (>) and a repeat sign. The bass clef staff contains a continuous eighth-note accompaniment. The dynamic marking *p* (piano) is present.



Fifth system of musical notation. The treble clef staff contains a series of chords, each marked with an accent (>) and a repeat sign. The bass clef staff contains a continuous eighth-note accompaniment. The dynamic marking *p* (piano) is present.



Sixth system of musical notation. The treble clef staff contains a series of chords, each marked with an accent (>) and a repeat sign. The bass clef staff contains a continuous eighth-note accompaniment. The dynamic marking *mf* (mezzo-forte) is present.



Enchaînez.

N° 21.

TRIO.

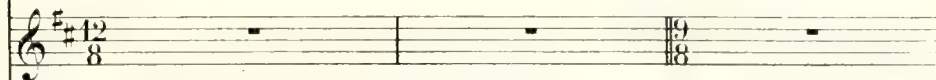
FIDÉLIA, EROS, FORTUNY.

Andante.

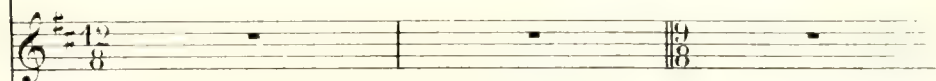
FIDÉLIA



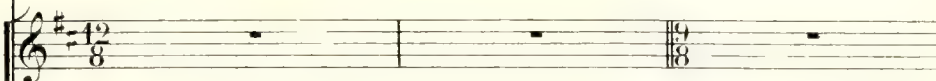
EROS



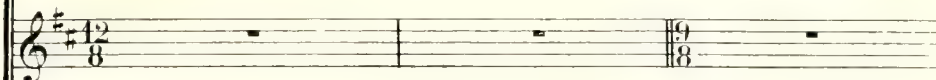
FORTUNY



SOPRANI.

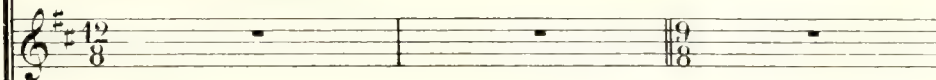


CONTRAULT.

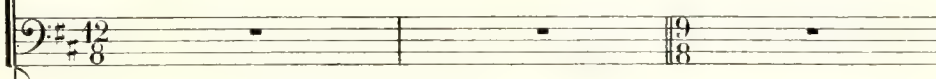


CHŒUR (dans la confidence)

TÉNORS.



BASSES.



Andante.

PIANO.



FIDÉLIA.

cresc.

J'ai sen-ti — pal-pi - ter son cœur... Il se ra-ni - me!

Poco animato. *mf* *f* *dim.*

A-mour!.. A-mour!.. Douce vie-

Poco animato. *mf* *fp*

-ti - me, Sans toi le monde allait pé-ri!

rit. *fp*

Tempo 1^{re} and^{te} *pp*

Ah! Renais sur mon cœur où vit ton sou-ve-

Tempo 1^{re} and^{te} *pp*

- nir! En-tends ma fer-ven-te pri-

mf

Animato.

E.

fp *cresc*

poco a poco.

è re! Ra ni me - toi.

E.

tê te si chère, Et vous, sous mes baisers pi-

E.

f **Andante.**

Andante.

p

eux, Ouvrez-vous, ouvrez-vous, beaux yeux!

mf

eux, Ouvrez-vous, ouvrez-vous, beaux yeux!

f *mf*

dim. *p rit.* *a Tempo.*

p *pp* *EROS (debout) p* Fi_dé_li

a, mer-ci, Ton souf-fle me pé-nè-tre...

f *rit. e dim.* Et je me sens re-naître Sur ton cœur at-ten-

a Tempo poco animato.

p

E. *- dri! Je vis et tout re-*

a Tempo poco animato.

pp

a Tempo.

f *rit.* *dim.* *p*

E. *- prend sa grà - ce cou - lu - miè - re.*

a Tempo.

fp *p*

f *rit.* *dim.* *p* *a Tempo.* *pp*

E. *Tout re-de-vient lu - miè - re!.. Le*

a Tempo.

fp *p* *dim.*

a Tempo.

FIDÉLIA. *p*

rit. *dim.*

E. *sol a re-fleu - ri!*

a Tempo.

pp *dim.* *p*

beau! — Que — j'ai l'âme ra-vi —

mf Tout est plein de ma vi — e!

f

— e!

p L'a — mour, dans tous les cœurs, va re —

dim. *p*

dim. *All.^o mod^{to}* — naïtre à l'ins — tant Plus ten — dre que ja —

All.^o mod^{to} *pp* *p*

— mais, ce — lui — qui t'aimait tant Va re — pa —

f rit. *crise.* *f rit.*

a Tempo. — FIDÉLIA. *p* *ad lib.* a Tempo.

Est-il pos-si-ble!

— raître!

a Tempo. a Tempo.

f *p* *suivez.* *f*

ad lib. a Tempo. *ad lib.*

Je viens de le quit-ter tris-te, froid, in-sen-

a Tempo.

p *suivez.* *f* *p* *suivez.*

a Tempo animato.

— si-ble!

— EROS.

Tout a chan-gé dans un mo-ment,

a Tempo animato.

p

f *p* rit.

Je fais bat-tre son cœur, n'en doute pas, il

f *ff*

a Tempo all? — FIDÉLIA. *f*

Ah! ——— C'est

J'ai — me!

a Tempo all?

ff *p*

lui! Je le vois qui revient plus ai-

f *p*

rit. *a Tempo.*

- mant. Amour, par ton pouvoir su - prè - me!

a Tempo.

rit. *f*

— FORTUNY (continued)

f *p*

Fidélia, — Fi-dé-li-

Vo. *a, Que mon lâche cœur oubli - a!*

fp *f*

Vo. *f* *dim.*
Enfin, je re-deviens moi-mê - me!

p *mf*

Vo. *Où, plus que ja - mais, An - ge que j'ai - mais,*

Vo. *f* *dim.* *rit.*
O Fi - dé - li - a, je l'ai - me! Je

f *dim.* *rit.*

And^{mo} con moto.

— FIDELIA.



— ÉROS.



Sop.

p (bouche fermée)

Contr.

p (bouche fermée)

(dans la coulisse)

Ten. *p* (bouche fermée)

Basses

p (bouche fermée)And^{mo} con moto.

joie, — ô délice infi _ ni! — U _ ne fé-li-ci-té di _

joie, — ô délice infi _ ni! — U _ ne fé-li-ci-té di _

joie, — ô délice infi _ ni! — U _ ne fé-li-ci-té di _

S.

C.

T.

B.

The musical score is for a vocal ensemble and piano. It consists of seven staves. The top three staves are for voices: Soprano (S.), Contralto (C.), and Tenor (T.). The fourth staff is for Soprano (S.), the fifth for Contralto (C.), the sixth for Tenor (T.), and the seventh for Bass (B.). The piano accompaniment is on the bottom two staves. The lyrics are: 'joie, — ô délice infi _ ni! — U _ ne fé-li-ci-té di _'. The music is in 4/4 time, with a key signature of one flat (B-flat). The vocal parts have a melodic line with a long note on 'infi' and a short note on 'ni!'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

vi - ne nous oppres - se Je vois luire en tes yeux - des lar - mes

vi - ne les oppres - se Je vois luire en leurs yeux - des lar - mes

vi - ne nous oppres - se Je vois luire en tes yeux - des lar - mes

pp

pp

pp

pp

pp

pp

The musical score is for a vocal ensemble and piano. It features six vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2) and a grand piano accompaniment. The vocal parts have lyrics in French. The piano part provides harmonic support with arpeggiated chords. Dynamics include *p* (piano) and *pp* (pianissimo).

de tendresse, De douces larmes de bonheur, — O joie ineffable du

de tendresse, De douces larmes de bonheur, — O joie ineffable du

de tendresse, De douces larmes de bonheur, — O joie ineffable du

f

f

f

f

f

f

f

(Le Chœur entre)

f

f

Animato. *rit.*

cœur! Heu-re sa - crée, — instant bé - ni! Su - prême i -

cœur! Heu-re sa - crée, — instant bé - ni! Su - prême i -

cœur! Heu-re sa - crée, — instant bé - ni! Su - prême i -

f

f

f

f

Animato. *rit.*

f

rit **Allegro.**

-vres - - - se!

-vres - - - se!

-vres - - - se!

Sop. Contr. *ff* 0 joie!

Ténors. *ff* 0 joie!

Basses. *ff* 0 joie!

rit **Allegro.**

f *ff*

0 joie!

S. C. 0 fleurs! Bien - - - heu - - -

T. 0 fleurs! Bien - - - heu - - -

B. 0 fleurs! Bien - - - hen - - -

Soprano, Alto, and Bass vocal staves and Piano accompaniment for the first system. The lyrics are: - reux jour! Vi - ve l'A -



The first system of the musical score consists of four staves. The top three staves are for Soprano (S), Alto (A), and Bass (B) voices. The lyrics for these parts are: "Soprano: - reux jour! Vi - ve l'A -", "Alto: - reux jour! Vi - ve l'A -", and "Bass: - reux jour! Vi - ve l'A -". The fourth staff is the piano accompaniment, featuring a complex rhythmic pattern with many triplets in both the right and left hands.

Soprano, Alto, and Bass vocal staves and Piano accompaniment for the second system. The lyrics are: - mour! Vi - ve l'A - mour!



The second system of the musical score consists of four staves. The top three staves are for Soprano (S), Alto (A), and Bass (B) voices. The lyrics for these parts are: "Soprano: - mour! Vi - ve l'A - mour!", "Alto: - mour! Vi - ve l'A - mour!", and "Bass: - mour! Vi - ve l'A - mour!". The fourth staff is the piano accompaniment, continuing the complex rhythmic pattern with triplets. A forte (ff) dynamic marking is present in the piano part.

Soprano, Alto, and Bass vocal staves and Piano accompaniment for the third system. The lyrics are: - mour! Vi - ve l'A - mour!



The third system of the musical score consists of four staves. The top three staves are for Soprano (S), Alto (A), and Bass (B) voices. The lyrics for these parts are: "Soprano: - mour! Vi - ve l'A - mour!", "Alto: - mour! Vi - ve l'A - mour!", and "Bass: - mour! Vi - ve l'A - mour!". The fourth staff is the piano accompaniment, featuring a complex rhythmic pattern with triplets. A forte (ff) dynamic marking is present in the piano part.

N° 22.

CHOEUR FINAL.

RÉP: Vive l'amour!

Andantino.

—SIDONIE, ZERLINE, BRUYÈRE, GERTRUDE.

SOPRANI
CONTRALTI

ff
E - ros fleur de Cy-

TÉNORS.

—LABRICHE, MARINDOL.

ff
E - ros fleur de Cy-

BASSES.

PALMAJOR, ROBINUS.

ff
E - ros fleur de Cy-

Andantino.

PIANO.

f *ff*

- thè - re, O par-fum de la ter - re,

- thè - re, O par-fum de la ter - re,

- thè - re, O par-fum de la ter - re,

f *ff*

Nous te chantons, di_vin Amour, la joie au
 Nous te chantons, di_vin Amour, la joie au
 Nous te chantons, di_vin Amour, la joie au

cœur, Tout un peuple t'ac - cla - me, Ton
 cœur, Tout un peuple t'ac - cla - me, Ton
 cœur, Tout un peuple t'ac - cla - me, Ton

souf - fle nous en flam - me, Toi seul es no - tre
 souf - fle nous en flam - me, Toi seul es no - tre
 souf - fle nous en flam - me, Toi seul es no - tre

rit. a Tempo animato.

fff

S.
C.
T.
B.

dieu, toi seul, A_mour vain - queur!

8-

rit. *fff* a Tempo animato.

S.
C.
T.
B.

8-

